Kine Weekly

EVERYTHING POINTS TO PROSPERITY . . . WITH

BIG

Samuel Goldwyn Jr.'s
Production of Mark Twain's
"THE ADVENTURES OF
HUCKLEBERRY FINN"
Released This Week

Judy Holliday, Dean Martin
in Arthur Freed's
Production
"BELLS ARE RINGING"
Released October 9

ONES

Robert Mitchum, Eleanor
Parker in Sol C. Siegel's
Production "HOME
FROM THE HILL"
Released October 16

R

George Pal's Production
of H. G. Wells'
Amazing
"THE TIME MACHINE"
Released October 23

M-G-M!

Make a date with

"A FRENCH MISTRESS"

The Boulting Brothers' riotous romp!

FROM BRITISH LION – *of course!*

TRADE SHOW: STUDIO ONE,
Oxford Street. W.1.
Thursday, 25th August, at 10.30 a.m.

WEST END: PLAZA,
Piccadilly.
Thursday, 1st September

GENERAL RELEASE:
19th September
(A.B.C.)

Kine Weekly

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NEWS HIGHLIGHTS . . .

Columbia to sell part of its post-1948 library to TV

COLUMBIA PICTURES is to release part of its post-1948 library to television later this year. The exact number, states president Abe Schneider, will depend on market conditions.

Potential value of approximately 400 films in the group amounts to some 30 million dollars, but some of the pictures may be re-released theatrically and these would be withheld from TV.

Money from the deal will go into new production and, states Abe Schneider, the company will continue to release between 36 and 40 features a year to theatres.

No dividend plans have been announced by the company as it needs all the cash it can get, cables KINE'S New York correspondent Mel Konecoff.

It is reported also that Columbia's highly successful, wholly-owned subsidiary, Screen Gems, may be turned into a separate corporation, part of which will be publicly owned. This will mean that it will not have to draw funds from the parent company for its production of TV and other films.

Twenty Rank films go to Egypt

AN AGREEMENT has been signed between J. Arthur Rank Overseas Film Distributors and Max Nasr, the Egyptian distributor, for the distribution of 20 Rank films in Egypt and neighbouring territories.

Films involved in the deal, which further consolidates the long-standing association between Mr. Nasr and JAROFD, include "The 39 Steps," "Sapphire," "Ferry to Hong Kong," "North West Frontier," "The Challenge," "Never Let Go" and "The Naked Mirror."

Lester is agent for Doyle works

HENRY E. LESTER has been appointed exclusive agent for all picture, television and theatrical rights of the Sir Arthur Conan Doyle works. The appointment was made by Adrian Conan Doyle who is trustee of the Conan Doyle estate.

Henry Lester has just concluded advisory work on the film version of "The Lost World" and is now setting up a production of "The Maracot Deep" in conjunction with Sapphire Films. There are also plans for a feature and TV series based on the Brigadier Gerard stories.

Further plans include a TV anthology series entitled "The Conan Doyle Theatre," with various other production companies in this country and the U.S.

KINE'S LEVY READY RECKONER

The "Kine.'s" British Film Production Fund Levy ready reckoner, prepared with the collaboration of Customs and Excise, is published, as a separate supplement, with this week's edition.

Arrangements have been made for the printing of additional copies and these will be available to exhibitors at a nominal charge of 8d., including postage, for single copies, or 6d. each for orders for 100 or more copies.

Orders, with remittances, should be sent to: The Publisher, Kinematograph Weekly, 6, Catherine Street, London, W.C.2.

NATKE MEETS TO DECIDE WAGE POLICY

NATKE's future policy concerning the union's demands over wage differentials in studios will be decided at a special meeting on Sunday between the film studio division council of the union and its three central craft committees.

Commenting that a course of action to be recommended to the national executive would be drawn up at the meeting, general secretary Sir Tom O'Brien told KINE: "Studio members of NATKE will no longer tolerate the unjust disparity between one grade of employee and the other."

It was up to producers to "face the situation once and for all or accept the consequences of their prolonged procrastination," he said.

Sunday's meeting, convened by Sir Tom and NATKE's general president J. L. Wilson, follows discussion by the national executive council of demands from studio members that steps be taken to implement the implications of the decisions of the Industrial Court on NATKE's wage claims.

Sir Tom said that by deciding that, in future, standard wage rates should be regarded as minimum rates, the Industrial Court had upheld NATKE's claim for a revaluation of pay rates for most occupational grades in film studios.

He interpreted the court's decisions as meaning that differential figures should be negotiated by individual members and their employers or by the union and the employer organisations. "In other words," said Sir Tom, "the Industrial Court decided on a principle, but was not prepared to go into a detailed wage structure."

Paramount Columbia sales deal in Canada

PARAMOUNT and Columbia sales and distribution operations in Canada are to be consolidated from October 1. This was announced by George Weltner, vice-president in charge of world sales for Paramount Pictures Corporation, and Alec Montague, executive vice-president of Columbia Pictures Corporation.

The move has been made to bring about greater efficiency and better service in Canadian exhibition. The two Canadian companies, Paramount Film Service and Columbia Pictures of Canada, will, under the consolidation plan,

continued on page 18

Viewpoint

A BRIGHTER OUTLOOK

IT IS an opportune time to reflect upon events in the industry in the U.S and to consider what repercussions they will have on the business in this country.

Following upon the lead of Warner Brothers, Columbia, it is reported, is planning to release part of its post-1948 library of features to television later this year.

The news, as was the case with Warner Brothers, will be received with alarm by American exhibitors. Fortunately, the effect of the Warner and Columbia decisions are unlikely to be felt in this country for some time for it is believed that the releases to television will be largely restricted to the U.S and Canadian markets.

In Britain, the industry has sensibly established a bulwark against the release of large blocks of films to television and, in consequence of the efficacy of FIDO, the impact of the American decisions is felt to a far lesser degree.

The importance of the deals to the American companies must not be overlooked, however, for they produce much needed finance for the production of feature films, an increasingly costly business.

Our New York report indicates that the ploughing back of residual earnings is encouraging confidence in the industry in Wall Street where the predictions are that attendances in the U.S will show an upward trend. If history is anything to go by, it may well be that the pattern of business in Britain will follow the trend in America.

There is no doubt that the bad weather of the past two months has had a salutary effect on the box-office. But other, not unimportant contributory factors were the number of excellent programmes which appealed to the public and the more vigorous and imaginative campaigns of sales promotion which are now being mounted.

The recent experience, in fact, has shown that public interest can be regained with bold changes in advertising and release policies. The outlook, therefore, is not without great promise.

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Long Shots

THE Board of Trade's estimate of cinema admissions for June confirms that the month was the worst for business on record.

However, it is comforting to know that the turn in the weather in July, and the inclement conditions this month, have contributed to a substantial resurgence in cinemagoing.

It is interesting to note, too, that the shares of ABPC and Granada have gained a few points, following the upward swing in the stock market.

The Rank Organisation's shares have remained steady pending the preliminary figures for the financial year which are expected on August 30.

As was the case with ABPC, the Rank accounts are expected to reflect the decline in cinema admissions during the fiscal year, but the effect of this adverse trend, no doubt, will be offset to some extent by gains from the policy of diversification.

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THE Rank Organisation's development of interests, beyond film production, distribution and exhibition, has made it necessary for Kenneth Winckles to spend more of his time at head office at 38, South Street, London, W.1.

For this reason, it was decided that his main office should be located permanently at South Street and he and his personal staff moved there from the Belgrave Road offices last week.

All correspondence to Mr. Winckles, therefore, should be directed to South Street. The telephone number is Mayfair 7454.

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IN anticipation of the Government giving the go-ahead to commercial radio broadcasting some time in the future, The Rank Organisation has formed and registered 29 local companies under the general title of Rank Radio.

The Rank companies appear among about 100 which have been officially registered as a first step towards participation in this sphere of broadcasting as soon as it gets a blessing from the Government.

The articles of the Rank companies provide for engagement in providing television broadcasting facilities as well as for commercial radio transmissions.

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MONACO is making a bid for a place in the festival stakes—but not as a challenge to the established film festivals.

The principality has turned its attention to television and is planning, under the sponsorship of Prince Rainier, what is described as the first international festival for television programmes made specifically for the medium.

Princess Grace, I am told, was responsible for the proposal to hold the festival, and, I gather, is actively associated with its organisation.

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THE festival will be held at Monte Carlo's Opera House, starting on November 14, and nine Golden Mercury awards will be presented at a special ceremony on November 26.

The award categories are: programme in dramatic form; non-dramatic entertainment; acting; direction of a dramatic work; writing of an original dramatic work; outstanding achievement in the coverage of a major news story; programme most furthering international understanding; and the best scientific contribution to the development of television.

Invitations to participate in the festival have gone out to television interests in 57 countries, so I am told.

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THE many trade friends of Michael Bromhead, Lion International's representative in the U.S. will be delighted to hear that he and his wife are returning to London in September for a business-holiday visit.

He will, of course, be having business talks with Victor Hoare and British Lion executives, and will view the company's latest product, notably the Boulting Brothers' comedy "A French Mistress."

Victor tells me that Michael will also visit Blackpool for a special presentation of Michael Powell's "Honeymoon" which, I understand, will demonstrate the new ARC.120 wide-screen process.

Michael, who is doing a great job in the U.S. will have a warm welcome at Lion's headquarters at Broadwick House where he may be contacted during his stay in London.

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CMA's invitation to the opening of its new cinema, the Odeon, Hemel Hempstead, Hertfordshire, on Monday, August 29, arrived together with a reminder that it was just over 30 years ago when the nucleus of the Odeon circuit was created by the late Oscar Deutsch with the opening of the Odeon, Perry Barr, Birmingham.

Described eloquently as "the talking picture theatre supreme," the cinema was opened on the August Bank Holiday Monday of 1930.

How nostalgic! It conjures up vivid memories of the dynamic Oscar's remarkable development scheme which reached its peak in the latter part of the '30s when Odeons were being opened at the rate of one a week. I recall covering two, if not three, openings in one particular week.

At that time we were as familiar with the cry of "redundancy" as we are with "rationalisation" today.

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A CABLE from Spyros Skouras to Jimmy Pattinson waxes enthusiastically about 20th-Fox's Jerry Wald production, "Let's Make Love," which, of course, teams our own Frankie Vaughan with Marilyn Monroe and Yves Montand.

Spyros, in company with Murray Silverstone and Charles Einfeld, was present at a preview attended by various company executives and a representative group of exhibitors.

A guest from Britain was Marie Bruce of *Woman*, the Odhams national weekly magazine. She flew over specially for the preview.

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HERE'S a quote from Spyros's cable: "Judging terrific audience reaction — spontaneous applause following bursts of laughter throughout—its unanimous opinion 'Let's Make

... can be considered one of the biggest ...ntial money-makers for both domestic and ...seas markets our company has enjoyed."

...yros goes on to acclaim the "greatest act-...erformance" in Marilyn's career, a "peer-... performance" by Yves Montand, and ...liant acting" by Frankie, plus "outstanding ...e bits" by Bing Crosby, Gene Kelly and ...n Berle.

...ll, there's a tip straight from the owner. ...e European premiere has been set by Jimmy ...nson for August 24, with a midnight charity ... at the Carlton, Haymarket. Frankie ...han will make a personal appearance and ...mber of West End stage stars are expected ... present.

...e proceeds of the evening will go to the ...onal Association of Boys' Clubs.

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... FILM studio which provides the technical ...ements of a television studio has just opened ...ew minutes from London's West End. The ...efilm Studio is outside Chalk Farm station on ... Underground's Northern Line, eight minutes ...m Leicester Square, and with no parking prob-...ns.

Directors of the studio are Tony Housset, for-...rly a cameraman, and his wife. Sound re-...rdist is Fred Turtle, formerly at the MGM ...lstree Studios.

Features are the control and observation rooms overlooking the stage as in a TV studio, and an ingenious lighting suspension system which keeps the floor clear of cables. A large scenery door permits sets to be built in adjoining premises.

The stage measures 60ft. x 40ft., with a clear height of 25ft. The building was formerly a ...aptist chapel, and conveniently sited is the total immersion font, which is being reconstructed to form a tank 20ft square. The wood-block floor facilitates set building.

The architect, G. B. Vint, has completely reconstructed the interior. Most of the wall and ceiling surface is covered with sound-absorbent ...iles, giving, it is claimed, acoustics equal to those of any studio in the country.

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BUILT into the studio is a high-voltage transformer station which gives 1500 amps. on three ...hases. An ingenious arrangement allows lamps ... be freely positioned on any part of the floor ...thout the immense cost of roof suspension.

Spanning the whole width of the stage is a ...ntry mounted on tower bogies (the whole ...lt by Mills Scaffolding); bracketed on this are ...rrels on which lamps can be mounted, and ...ther lamps can be suspended from above. Pro-...ion is made to keep separate the fittings on ...h of the three phases.

The lamp fittings, supplied by Mole-Richard-...n and Strand Electric, comprise 50 2kW, six ...W, two 10kW and numerous pups, floods and ...shers.

Overlooking the stage are four rooms. First ... the VIP lounge, where sponsors and adver-...sing agents can watch the progress of their ...roductions, and later see the rushes on closed ...rcuit TV. Next is the sound control room, ...hich can also be used for commentaries. Third ... the projection room for music scoring. Last ...he office of the studio manager, who can keep ...ntinual watch upon the work on the floor.

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...N THE sound control room there is to be a ...way RCA mixer, feeding into a PM45 optical-...agnetic recorder. For dubbing, a projection ...heatre is to be built on the second floor, with ...-channel dubbing facilities and triple-track ...agnetic recording. Cutting rooms will also be ...cluded. A reverberation chamber is being con-...structed in the roof void.

Arriflex and Mitchell cameras will be available, with Vinten dollies. Microphone booms are by Mole-Richardson and Moy.

The facilities include four dressing rooms, two bathrooms and a wardrobe department fitted with a washing machine. A restaurant will cater for 50 people, with an infra-red grill for quick service.

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ONE of the most interesting paperback book-film tie-ups of the year links the Pan book edition of "Saturday Night and Sunday Morning," with the feature made by Woodfall Productions.

Ambitious plans made by Pan for the sale of the paperback of Alan Sillitoe's novel were the topic of discussion at a party given by the company in honour of Sillitoe, Karel Reisz, director of the film—to be released through Bryanston and British Lion in September—and stars Albert Finney and Rachel Roberts last week.

An initial run of 150,000 copies of the book, followed by another 50,000 in September and 75,000 in October, marks the biggest run of a paperback in such short a time in the company's history. And I gather from Pan sales director Ralph Vernon-Hunt that it is hoped to sell half a million copies before Christmas.

The party, attended principally by book buyers and book sellers, proved also to be a congenial mixture of book publishing and film personalities.

Among the guests welcomed by Aubrey Forshaw, chairman of Pan, was Maxwell Setton, managing director of Bryanston.

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ILFORD LTD., deprived of its London showrooms—the Ilford Gallery in Holborn—as a result of a redevelopment scheme, is now happily established in new premises in Oxford Street, close to Wardour Street.

The new showrooms and photographic centre were opened last week by the Duke of Bedford.

Apart from a large open-area for photographic exhibitions and information centre and retailing facilities, the amenities of the new premises include several meeting rooms, one of which seats up to 50 people, and the projection theatre. The company invites use of these new amenities.

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DRUMMOND SCOTT, CTBF secretary, tells me that the residents and convalescents at The Craggs, Morecambe, are deriving a great deal of pleasure out of a new VHF radiogram recently presented as a gift to the home.

It was given by Terence Wright of the Victor Silvester Dance Studios. The donation of the gift, I understand, was prompted by a member of Terence Wright's staff, who recently visited The Craggs and was greatly impressed by the facilities provided at the home and the happy atmosphere that prevails there.

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ANOTHER honour goes to the Boulting Brothers' satire, "I'm All Right, Jack," which is earning appreciation and currency in many territories around the world.

It won the Golden Laurel at the annual festival of comedy films at Bordighera, on the Italian Riviera. The audiences gave it a rousing reception, according to reports.

The British Lion release is being handled by The Rank Organisation in Italy.

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HOW is "Psycho" doing at the Plaza? Splendidly!

Fred Hutchinson, of Paramount, is entirely satisfied that Hitchcock's presentation policy is fully justified by the volume of business.

He tells me that admissions over the second week-end were even higher than the first.

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THE sympathy of the trade goes to Eddy Bryson, Columbia's sales manager, who suffered a sad bereavement at the week-end.

His mother, Mrs. W. N. Bryson, died suddenly of a heart attack. She was 65.

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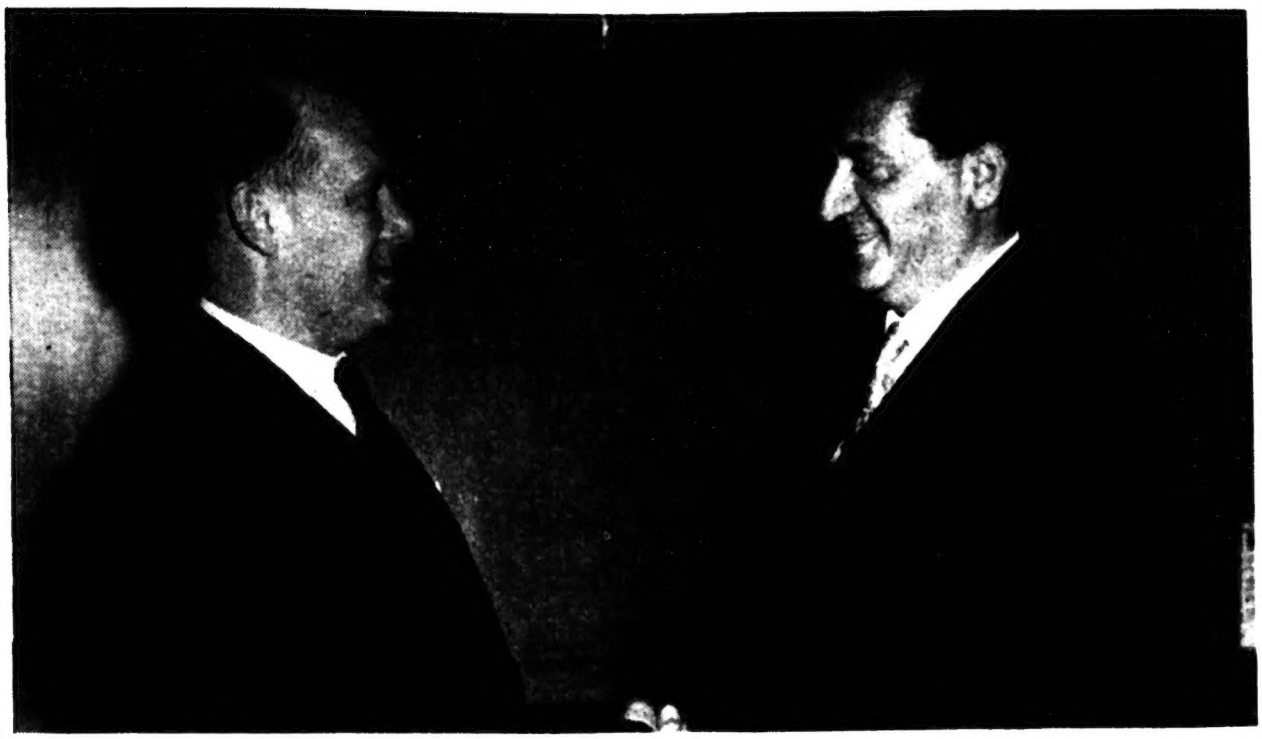
CYRIL WHITTAKER, for the past 17 years proprietor of the Palladium, Oswaldtwistle, Lancs, has retired after a lifetime in show business. His career started as a programme and call-boy at the Grand Theatre, Nelson.

Before purchasing the Palladium he was owner of the old Empire, Oswaldtwistle, for 31 years. During his business career, Mr. Whittaker found time for public service, having been a member of Oswaldtwistle District Council for 23 years. He was chairman for a term in 1940-41.

He retains ownership of the Palladium, but the new tenant will be Leslie Haworth, owner of the Grand, Great Harwood.—**The Stroller.**



Colan MacArthur, JAROFD managing director, and Max Nasr, the Egyptian distributor, pictured after signing a deal for the distribution of 20 Rank films in Egypt and neighbouring territories

News of the Week

Admissions reach a new low —8,400,000 a week in June

CINEMA admissions and box-office receipts fell to their lowest level on record in June.

According to Board of Trade figures, which go back to 1954 when the weekly average admissions were 24,500,000 and receipts were £2,120,000, average weekly attendances during June were 8,400,000. This is 800,000 fewer than in May when a 2,100,000 drop was recorded.

June box-office takings dropped to a weekly average of £1,020,000, compared with £1,140,000 in May and £1,390,000 in April.

It was the third time within seven months that attendances were below 10 million a week. In May the average was 9,200,000 and in December—the first time they fell below the 10 million mark—they were 9,500,000.

The number of television licences has risen steadily throughout the first six months of this year. In January 10,220 licences were issued, compared with 9,044 in January, 1959.

By June the number had risen to 10,702, compared with 9,495 the same month last year.

SCMA-NATKE to talk about amalgamation

THE question of an amalgamation of the SCMA with NATKE will again be discussed at a meeting between leaders of both bodies tomorrow, Friday.

It will be attended by NATKE general president J. L. Wilson and general secretary Sir Tom O'Brien.

The SCMA will be represented by past president Maurice Cheepen and general secretary Bill Ellison.

In a postal ballot at the end of last year SCMA members voted by a more than two-to-one majority in favour of seeking an amalgamation with NATKE. Over 80 per cent. of the SCMA members voted.

Princess Margaret will see 'Gulliver'

PRINCESS MARGARET will attend the Royal Charity Premiere in London of Charles H. Schneer's Production for Columbia Pictures: "The 3 Worlds of Gulliver," starring Kerwin Mathews, June Thorburn and Jo Morrow and filmed in SuperDynamation and Technicolor.

This will take place on Wednesday, November 30, 1960, at the Odeon, Marble Arch, in aid of the National Society for the Prevention of Cruelty to Children.

Photographed on locations in Spain and England, with interiors made at Shepperton Studios, "The 3 Worlds of Gulliver" was directed by Jack Sher and produced by Charles H. Schneer. Ray Harryhausen, who pioneered and perfected the SuperDynamation technique, is technical supervisor.

Clore heads new TV commercials company

A NUMBER of leading film producers and directors have joined together and formed a company, Film Contracts Limited, to produce television commercials.

Head of the company is Leon Clore and on the board of directors are Karel Reisz, Anthony Simmons and John Arnold. Among other directors available to the company are Charles Crichton, John Krish and Wolf Rilla.

Said American publicist Ruth Lipton, who is spokesman for the group: "Because of their special techniques and experience all of the people in the company have been called upon to make commercials that are considered 'problems.'

"So we decided to get together and offer our combined resources. We are set up and ready to tackle all problems, as well as straight commercials."

U.S screen extras get pay rise

THE American Screen Extras Guild has signed a new four-year wages agreement with the Alliance of Television Film Producers and the Association of Motion Picture Producers.

Covering extras in theatrical television, commercial, industrial and other types of film, the agreement provides for a 10 per cent. pay increase in all categories for the first two years, starting June 1, 1960, and an additional five per cent. for the last two years of the contract.

Under the new rates, general extra players, for instance, now receive 24.25 dollars a day against 22.05 dollars; dress and riders get 31.94 dollars a day compared with the old rate of 29.04 dollars, and silent bit extras 67.46 dollars a day against 61.33 dollars.

Extras will also take part in health and welfare plans, to which the motion-picture and television film industries will make an initial 50-dollar contribution pro-rated among all producers. Subsequent employer contributions will be on an equivalent percentage basis as that of the Screen Actors' Guild Health and Welfare Plan.

Rates for wet work, body make-up, and special business and car and interview allowances are increased under the agreement, which operates until June 30, 1964.

Terms of the agreement are subject to ratification by the Screen Extras Guild membership and the boards of directors of both producer organisations.

'I AIM AT THE STARS' IS CHOSEN FOR EDINBURGH OPENING

COLUMBIA'S "I Aim at the Stars"—the Wernher Von Braun story— has been chosen to open the Edinburgh Film Festival, on Sunday August 21.

The film was selected from over 250 entries submitted by many nations. As this is a non-competitive festival, Columbia regards this selection as a very great honour.

The Charles H. Schneer production stars Curt Jurgens. Direction by J. Lee Thompson.

Charles Schneer, Lee Thompson, Curt Jurgens and Gia Scala will attend the performance which is at Edinburgh's New Victoria Cinema. It is hoped that Von Braun will also be able to be present.

On September 3 the British Film Academy lecture on the BBC-TV Service Film Department will be given by Norman Swallow, assistant head of the department.

Trevelyan there

John Trevelyan of the British Board of Film Censors will be in Edinburgh during the Festival for a meeting of the Cinema Advisory Sub-Committee. A special programme will be put on for the committee at Film House on August 26 and this will include a talk by Mr. Trevelyan on some aspects of censorship.

The Festival will again show a wide range of films from all parts of the world. For the first time, Argentine will send a picture—"Fin de Fiesta" (Blood Feast).

Hong Kong has sent a tragic love story "Gone With The Tide." The star of this film Miss Mao Mei, who will be holidaying in Europe, hopes to come to Edinburgh for this performance.

Another celebrity who will be visiting Edinburgh is director Andrezej Munk. His new film, "Bad Luck" is a change from the recent sombre Polish war films. "Bad Luck" is a comedy, the story of a failure—the little man who does everything by the book, yet life passes him by.

Russian entries

Two Russian entries are "White Nights," a film in Sovcolor of the Dostoevsky story, and a colour film for balletomanes "Leili and Medjnun" with the Ballet Company of the Tadjik State Opera and Ballet Theatre.

One of America's independent entries is "Flight," based on a short story by John Steinbeck.

A Commonwealth performance on September 1 will show a selection of the best documentary films from Commonwealth countries. It is hoped that the High Commissioner for Ghana will be able to attend.

Accepted

"Beauty and the Beach," now being distributed by British Lion has been accepted by the selection committee.

The film was directed by Ron Brown, who is the chief editor of Anglo-Scottish Pictures, and this was his first major film. It was shot in Eastman Color by Eddie Earp.

The original music for the film was composed by Jack Jordan and directed by Frank Patten, of High-Fye Jingles, Ltd.

·other Schneer film picked for Cork

MOT BREEN, organiser of the Cork ional Film Festival, states that Charles neer's "The 3 Worlds of Gulliver" for ia will have its first gala presentation at uring the forthcoming festival, September

Schneer and a number of the cast of 3 Worlds of Gulliver" will be going to attend the screening of the picture.

pecial programme—"The Progress of lish Film"—will be one of the features festival, to which 15 nations have already to submit entries.

president of the Film Section of the Po Society of the Incorporated Arts (T re and Cinema), J. Bossak, has informed th estival director that Poland will send three ne feature films, three shorts and some car- to as well as three films made by students of th Polish Film School. It is proposed also to h an exhibition of Polish film posters and a le re by a leading Polish critic.

Although August 16 is the closing date for entries to the festival's competitive section (shorts, documentaries and cartoons), Denmark, India, Ireland, Japan, Malaya, New Zealand, Poland and U.S have already entered films.

Canada, Czechoslovakia, France, Germany, Great Britain, Italy and Sweden have signified their intention of participating.

In each case it has been stated that, in addition to the competitive entries, the countries concerned will submit outstanding feature films for exhibition in the non-competitive section of the festival.

For those interested in retrospective cinema there will be a tribute to Sir Carol Reed (four programmes of his films with short discussions held prior to screening), and a programme of major feature films made in Hollywood in the early 'thirties. A series of lectures by outstanding international authorities is also being arranged.

Bucharest sets Puppet Festival for September

E second international Puppet Film Festival w be held in Bucharest from September 23-30.

here will be a jury of well-known inter- n onal personalities and gold, silver and bronze m ls together with diplomas will be awarded t he first three prize-winners.

nk reassurance bowling alley

REASSURANCE has been given by The Organisation to residents in the Warley who fear trouble from Teddy boys if the n Cinema there is turned into a bowling

Rank Organisation plans a 32-lane alley largest in the country—at a cost of 00.

Oldbury Council meeting Cllr. Mrs. Eva said residents had told her that they were the change over would result in "un- able" elements being attracted to the area. s. Pine has now read a letter from John in which he says that bowling is essen- a family game and would not attract e of the Teddy boy type. The letter says this has been a striking feature of the Golders Green alley in London which was opened earlier this year. Mr. Behr added that it was hoped to form an association of Alley Bowling on the lines of the British Lawn Tennis Association.

At Wylde Green, Birmingham, four members of Chester Road Baptist Church, Sutton Coldfield, including the minister the Rev. R. Percival will visit a ten-pin bowling centre at Stamford Hill, London. This trip is at the invitation of Associated British Cinemas who are planning to convert the Pavilion Cinema opposite the church into a bowling centre.

The church fears disturbances if the conversion plan is approved and the centre is granted a licence allowing it to open and to sell liquor on Sundays.

We are going with an open mind to see the centre A. Brett the church's treasurer said. "ABC is taking our complaints seriously and trying to see things from our point of view." The party will report back to other church members before any decision is taken on the matter.

Bigger business than ever for 'Nun's Story'

"THE NUN'S STORY" has been having a fine reception on its second West End run at the Warner Theatre.

The biggest success in the history of Warner Bros., the Zinnemann picture opened at the Warner in July last year and played to full houses for almost four months, with booked seats and separate performances. Since then it has been having a similar success during its hard-ticket seasons throughout the country.

Brought back to the Warner, the picture is now playing a continuous performance run at normal prices. The returns for Wednesday of its second week were the highest for non-holiday business that the theatre has had since the first West End showing of "The Nun's Story" nine months ago.

Warner-Pathe will release the picture in mid-September.

CMA to open luxury ballroom at Reading

CMA is to open at Reading the 23rd ballroom of its rapidly expanding chain on August 24.

Called the Majestic, the ballroom is a conversion by CMA's engineering department of the town's former Corn Exchange.

A party of Rank Organisation executives will be travelling to Reading for the opening ceremony which will be performed by Reading's Mayor, Alderman S. C. Evans. Among the guests is expected to be star Richard Todd who has a farm outside the town.

The Majestic's resident band will be George Watkins and his Orchestra. Jack Allison has been appointed licensee.

Regal—JAROFD deal

IN THE statement issued by The Rank Organisation, announcing that JAROFD will handle Regal Films International pictures in many territories overseas, the title of John Gilling's film was given incorrectly.

The title is now "Fury at Smugglers' Bay" and the film was produced and directed by John Gilling from his own screenplay.

It should also be noted that "Hellfire Club" was produced, directed and photographed by Robert S. Baker and Monty Berman.

CEA BRANCH REPORTS

Birmingham can lead with S.O levy abolition

BIRMINGHAM.—The importance of an application already made to the city council for abolition of the Sunday charity levy was stressed at the monthly meeting.

The chairman (A. G. May) told members: "If we can get total abolition it will have an effect, not only in this vicinity, but nationwide."

Miles Jervis had reported that in West Bromwich, Staffs, they had succeeded in getting the Sunday levy reduced to a nominal 1s. per cinema per year.

Representations had been made to the town's Watch Committee and they had recommended to the council that the levy should be reduced by a half commencing in October.

But at the same time, said Mr. Jervis, the Watch Committee had "rather illogically" added in their report that the tax was out of date and due for revision and steps should be taken to get it abolished.

As a result, the West Bromwich Council had referred the findings back to the committee and in effect recommended that the nominal levy should be substituted for reduction by a half.

"We are going to Birmingham to go all out for abolition," said Mr. Jervis, adding that applications from individuals and circuits were nearly always doomed to failure. But where they were made by the branch they were treated with the utmost respect.

Despite successes achieved in the area, however, and although negotiations would take place with other authorities—including the hearing of a deputation in Birmingham—"enormous time and patience" were necessary, added Mr. Jervis.

Major issue

Statutory levy.—The meeting also considered the report of the General Council meeting held on July 13 and Mr. May pointed out that one of the major issues was the alterations in the regulations for statutory levy. They would very definitely benefit the smaller operative which had been the intention with the abolition of the entertainments tax.

Dealing with the question of the machinery provided for hardship cases. Arthur Dowding said he thought any exhibitor who attempted to estimate what he would pay in the next 12 months was "a very clever person." Mr. May agreed that the position was "bristling with difficulties," but he merely wished to point out that the machinery was in existence.

Subscriptions.—Mr. May pointed out that there was an anomaly in the list of gradings which had been agreed.

Mr. May said a meeting had been called in London for September 14 at which it was proposed that the schedule of rates on gradings could be determined from time to time by the CEA General Council.

A cinema which a short time ago had a capacity of £100 would, under the gradings, be over £150 because of the increase in prices and tax relief.

Mr. May said this presented an anomaly because it was common knowledge that some large city cinemas were doing exceptionally well at the expense of those in the suburbs.

Mr. Miles Jervis pointed out that it was very necessary that the CEA have more money since "expenditure was way above income."

T. W. Clarke said the character of the suburban cinema had completely changed and bore no relation to net money holding capacity. "It doesn't bear any relationship to how a cinema is run or what sort of money it is taking. It wants scrapping and a new formula brought in with some cognisance of how a cinema is run," commented Mr. Clarke.

The meeting agreed that an addition should be made to the change of rule proposed in September reading "provided that the General Council have power to alter the grade as well as the subscription having regard to the capacities of the cinemas in question."

World Markets

Mo Rothman forecasts record year for Columbia

NEW YORK.—"Since pictures are being produced for an international audience, our selling and merchandising should be similarly geared," said Mo Rothman, executive vice-president of Columbia Pictures International, at his first press conference since assuming the position.

"The foreign end of the Columbia operation which today brings in 55 per cent. of the total company income is no longer considered a step-child but rather as an important part of a single operation," he declared.

He said, "Exhibitors are the same the world over as is entertainment appreciation, so why should there be lines of demarcation? We view the American and world market as one."

Unification

Mo Rothman reported that his job was to "re-energise" the company along these lines of unification. He expects to travel the field and territories to learn the tastes, complaints and reactions of exhibitors and he won't spend more than six months out of the year at the home office.

He reminded his listeners that publicity and advertising were recently re-organised to comply with the one-world theory. Picture premieres, too, were geared for world-wide reception, and subsequent reaction via the filtering of covering publicity to receptive areas elsewhere was most helpful.

No longer were there gaps between the release of a film in America and the release of the same film abroad. Most important pictures were released simultaneously with opening dates dependent on print and theatre availability.

Record

Columbia, he stated, would have the best year in its history commencing this past June 1 and at the moment the company was running ten per cent. ahead of last year, which was some sort of record for international operation.

He stated that he was giving thought to the possible joining of distribution facilities with other companies either with regard to selling or the back-room operation in certain territories if some problems can be ironed out. He refused to specify either the problems or the territories.

He stated business in general abroad is down especially in Germany where it's off 25 to 28 per cent. as well as in France, Scandinavia, Japan, etc. The decline was attributed mostly to TV which is expanding rapidly everywhere overseas.

The chief problem in foreign areas today, said Mo Rothman, is the admission taxes despite some relief in England, Sweden and Denmark. Wider relief must be forthcoming if all are to benefit. England, he reported, is the only country showing a decrease in theatres with other countries merely going through a leveling-off process in expansion.

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A LEADING investment house in Wall Street, Sutro Bros., is pleased with the way the motion picture industry has solved its difficulties. It also takes note of predictions made wherein the steady weekly attendance of 40 to 45 millions could go upwards in the future.

The industry is further benefiting from diversification although its basic commodity remains motion picture production and distribution. It is also benefiting from taking additional advantage of producing abroad at lower costs and from the acceptance of American films abroad.

The matter of the sale of films to TV was touched upon, with the comment that the sale or lease of such films and the profits therefrom, could well provide an important degree of earning stability not heretofore possible in the highly uncertain business of picture-making.

It was stated that high interest centred on Columbia Pictures and its Screen Gems subsidiary, which recently accounted for close to 40 per cent. of the gross revenues.

A possibility that MGM may report 3.75 dollars in dividends for the year ending August 31 was noted, while next year could show an increase to five dollars.

Paramount Pictures, it was said, could earn a net of 4.47 dollars a share this year creditable to diversified activities as well as films. The investment company predicted that 20th Century-Fox will probably have a three-dollar top due mainly to non-picture activities. United Artists is expected to show much the same dividend as last year—2.47 dollars per share.

Universal Pictures could go above last year's five dollars per share, while Warner's net earnings are expected to bring their returns below the 5.91 dollars per share of last year.

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JOSEPH E. LEVINE, president of Embassy Pictures, reported at a press conference that he has earmarked another million-dollar advertising and promotion campaign to pre-sell his forthcoming MGM release, "Where The Hot Wind Blows."

Encouraged by the vast public reception accorded "Hercules Unchained" in the U.S, Canada and Great Britain, he is convinced more than ever that the maximum box-office potential of a film can be best realised when the sale is made at the local level.

"Where The Hot Wind Blows," according to Mr. Levine, will be released starting November 10 with between 600 to 700 prints being made available to the MGM sales department. He is gearing his forces to open 400 key cities in one week to take full advantage of his national advertising expenditure.

He was proud of the openings in London of "Hercules Unchained," which played in 43 theatres and which broke all existing records compared to the first "Hercules" which opened with hardly any promotion and which did very little box-office-wise. He anticipated getting £400,000 from the British play-off of "Hercules Unchained," noting that the British public really went for the hoopla and the full page ads.

Mr. Levine announced, too, that he will personally produce a multi-million dollar film adaptation of the classical Biblical drama of "Sodom and Gomorrah."

He will make the elaborate wide-screen colour presentation in association with Titanus Films of Rome and he has already signed Stewart Granger for the leading male role. It will be filmed in Rome and on actual location sites in the Middle East and will be the most expensive Levine presentation to date.

Mr. Levine sailed for abroad intending to spend a month on a combined vacation-business trip which will take him to Rome to personally supervise the production of "The Thief of Baghdad," starring Steve Reeves.

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MARKET analysts reported that motion picture attendance during the last week in July reached the highest level of the past four years.

The reported total attendance at motion picture theatres during the week was 82,831,000,

NATIONAL AWARDS FOR AUSTRALIAN SHORTS

The first awards to be made in Australia for achievement in short film subjects—theatrical, commercial and documentary—were presented by the Sydney Savage Club recently.

The awards were in the form of a "Lubra"—similar to an "Oscar."

Fifty-nine films were entered and the judges stated that the winners were in "world class from all points of view."

Winners were:

Short subject: "In the Wake of the Stars," produced by Cinesound Productions, Sydney.

Documentary: "Three in a Million," produced by Zanthus Films, Melbourne.

Theatrical Commercials: Peter Stuyvesant (Olympic Horsemanship), produced by Artransa, Sydney.

Best Direction: Jenny Blackwood in "Three in a Million."

Best Photography: Mark McDonald in "In the Wake of the Stars."

Best Editing: Jenny Blackwood in "Three in a Million."

Best Sound Recording: Donald Stanger in "Desert Conquest."

The following films were also commended: "Target Jindivik" and "Behind the High Plain," produced by the Commonwealth Film Unit; "Aircrew," produced by Geoffrey Thompson; "Desert Conquest," produced by Australian Instructional Films: "Brisbane, City of Sunshine," produced by Cinesound Productions, Sydney; "Valley of Contrast," produced by Artransa, Sydney.

Earlier this year, the Savage Club instituted another award for the best cartoon of the year.

h is seven-tenths above the attendance figure he comparable week of 1959, and is the t recorded since the week ended August 4, when attendance was 83,998,000.

s record attendance is of special signifi- since it marks the first time in 13 weeks eekly attendance has exceeded that of the l a year ago, and is the direct result of sing attendance at drive-in theatres. dance at four-wall conventional theatres g this week was down 13.5 per cent. from a ago, whereas drive-in attendance was up er cent.

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F. GRONICH, Continental manager of the on Picture Export Association, urged greater upon the industry especially with regard to ations abroad because of economic changes h are affecting the industry's foreign ations.

le estimated that within five years the indus- as it is constituted now will no longer be ognisable with thousands of marginal cinemas sed, and this will in turn result in virtual mination of the small pictures which find ying time in these houses.

He expected the impact of TV to be even eavier than it is now as programming in that nedium continues to improve.

He urged greater activity in the field of co-productions, also the seeking of reductions in import taxes and the development of new markets such as Asia and Africa.—**Mel Konecoff.**

UFA is deep in the red again

BONN.—UFA, West Germany's largest motion picture combine, reports a gross of 100,000,000 deutschmarks in the calendar year of 1959. This is a slight drop on the 1958 figure of 101,500,000 deutschmarks.

The German concern is now, however, deep in the red. While the year of 1958 produced a loss of 0.2 million deutschmarks the corresponding 1959 figure is 3.0 million deutschmarks.

UFA president, Arno Hauke, attributes the w loss which represents about one-third of the ncern's registered capital, to a multitude of verse factors.

In a statement on the presentation of the mpany's annual report, Mr. Hauke says that mpetition from television is one of the princi- factors. More and more Germans are buying s and are out of town during weekends and many weekday evenings.

The Bonn Government's " Law For the Protec- n of Youth " is cited as another adverse tor. Under the law young people in Germany e barred from shows ending after 10 p.m.

Mr. Hauke said that fewer theatres and fewer ature films would be a solution to the current sis of the German industry. Theatres located places which do not promise large attendance ures should be closed and employees should transferred into other phases of business.

German theatres must sell 74,000,000 tickets re annually than they do now if the German ustry wants to get out of the red. The annual icit is now at 101,400,000 deutschmarks. ording to Mr. Hauke.

he UFA president praised the German in- try's decision to introduce voluntary and form ceilings for payments to stars.

his resulted, he explained, in average savings 100,000 deutschmarks per feature film. At annual volume of 96 West German feature ns for a 12-month period this would result in erall savings of 9,600,000 deutschmarks.

Mr. Hauke pointed to the liberal tax policy introduced by Governments in Washington and in London and recommended that the Bonn Government should follow the same pattern of removing entertainments tax. He pointed out that the tax means a substantial burden to the German film industry, while the tax take by local communities is relatively small if compared with overall tax income.

To decrease tax rates in Germany the Bonn Government would have to set an agreement with local tax collectors who are responsible for entertainments tax rates.

There are strong hints that box-office grosses not only at the UFA circuit's houses (which operated at a loss of 2.34 million deutschmarks, last year) are still decreasing at an alarming rate. Pictures made in Germany and released in Germany need a period of 18 months now for amortisation. This is excessive by German standards.

Arno Hauke has, as a counter-attack upon various adverse factors, set a programme of concentrated effort on the production side and of streamlining on the distribution and exhibition sides.

Wide choice

UFA plans to counter TV by concentrating production upon features which television cannot offer, colour pictures and pictures in wide aspect ratios as well as pictures with a wide choice of exotic backgrounds which are beyond German TV's financial and technical reach.

Another feature of UFA's new plans is strong emphasis upon international co-productions. Mr. Hauke believes that German pictures need the widest possible field of exhibition in Europe and in other parts of the world.

Risks should, according to Mr. Hauke, be distributed internationally, through co-production efforts. Themes of new film stories should be international in scope in order to secure international audiences' interest in new pictures.

UFA's production plans call for a concentration upon fewer projects. While the last year's programme was made up of 16 German feature films plus nine imported features the new (12 month) programme includes a mere 10 German and four imported features.

The overall admission decrease noted at the UFA circuit was 10.3 per cent. last year. This is slightly better than the decrease rate for all German theatres which was given at over 12 per cent. The decrease nevertheless suggests that UFA might start a streamlining programme.

Replacement

The number of theatres in the UFA chain dropped from 53 to 52, last year, but there are plans to dispose of more theatres which are operating in the red. These plans call for a replacement of the sold theatres by new and more profitable operations.

UFA is owned by a number of large German banks. The concern has thus a substantial financial backing. No dividends have been paid this year. Members of the board did not get extra remuneration, this year, and executives received less money.

German observers believe that UFA is heading for another year of financial trouble. But UFA executives are optimistic that UFA, at last, will deliver profits.

Positive aspects of the company's annual report are that UFA studio operations and technical facilities are definitely operating at a profit. The distribution branch of the concern netted 1.6 million deutschmarks last year, despite the general downward trend in Germany. (This partial profit was, however, more than balanced by the overall loss.)

Grosses of UFA's newsreel operations went up again despite strong competition from news programmes of television stations.

In the export field, UFA reports satisfactory results. However, the company is anticipating that export sales might go down in the coming years because of adverse international conditions beyond the company's control.

If UFA has now published an annual report which seems to indicate a rather ticklish financial situation, this applies, with variations, to most of the other German companies.

Some of the German majors have successfully tried to co-operate with existing German television stations. Studios in Hamburg and Munich, for example, are busy with television and theatrical productions for six or more months from now.

There is little doubt that UFA as well will strengthen its links with German television. The second television network planned to be put into operation on January 1, 1961, will probably be a large-scale consumer of filmed material.

The new TV network will be a partly private operation. There is a possibility that the two majors in each field, UFA in the motion picture field, and the " Second Network " in the television field might join forces.

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CINEMA admissions in East Germany (Soviet Zone) totalled 258.6 million in the year 1959, according to official statistics published now in East Berlin. This is a decrease of 14.4 million against the 1958 total.

The East German Government gives the total number of motion picture theatres in operation in East Germany and in East Berlin at 1,389. Almost all of these houses (except very few situations located in East Berlin) are state-owned and state-operated.

There are plans for the construction of 65 new motion picture theatres in East Germany within the next five years.—**Gustav Genschow.**

Seat prices go up in Ulster

BELFAST.—Cinema seat prices in the vast majority of Northern Ireland cinemas have now gone up. The increase varies from 5 to 20 per cent. and is applicable from the 1st of August.

The rise in prices was sponsored by CEA and agreement was reached on the increase after various meetings had been held throughout the Province.

A public announcement of the change was not made.

The new scale means that prices in Northern Ireland are now more or less comparable with those in operation in similar areas in Great Britain.

The last increase in prices in Ulster was twelve months ago.

George Lodge, chairman of CEA, says, " The new prices are the result of increased operating costs."—**S. Gordon Duffield.**

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Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
†Bells are Ringing (MGM)—US	125 min. (U)	Judy Holliday, Dean Martin, Eddie Foy, Jr.	Happy-go-lucky CinemaScope and Metrocolor comedy with music and songs, telling how a dizzy telephone inquiry girl cures a playwright's inferiority complex. Story sketchy, but Judy Holliday brilliant, supporting players resourceful, sentiment popular, humour uninhibited, numbers agreeable, and staging and photography first class	Capital light booking (C)
*Depth Charge (British Lion)—British	55 min. (U)	Alex McCrindle, David Orr, Elliott Playfair	Maritime dramatic documentary, unfolded in Scottish waters, describing Bomb and Mine Disposal Unit operations. Detail authentic, but footage excessive and suspense climax confected	So-so quota (C)
Eternal Ecstasy (Gala-Films de France)—French	92 min. (X)	Macha Meril, Jacques Charrier, Paulette Dubost	Widescreen French cynical comedy melodrama concerning sexual and financial shenanigans of six people. Characterisation good, direction shrewd, feminine appeal subtle, Paris backgrounds effective, and English sub-titles adequate	Good out-of-the-rut proposition (NC)
Fanatics, The (British Lion)—French	85 min. (A)	Pierre Fresnay, Gregoire Aslan, Betty Schneider	French suspense melodrama, with English captions, about anarchist who has second thoughts on blowing up plane carrying South American dictator. Acting smooth, treatment sound and penultimate action tense, but basic plot routine and running time awkward	Ticklish booking, anyway in its present length (C)
Il Tetto (Gala)—Italian	98 min. (U)	Gabriella Pallotta, Giorgia Listuzzi, Gastone Renzelli	Italian romantic drama given English sub-titles, illustrating young working couple's desperate fight for a roof. Footage considerable, but co-stars natural, directorial touches ingratiating, sentiment compelling, and backgrounds authentic	Very good specialised hall fare (C)
Let No Man Write My Epitaph (Columbia)—U.S	106 min. (X)	Burl Ives, ShelleyWinters, James Darren	Stark melodrama concerning concerted efforts by odd characters to help illegitimate youth, born in Chicago's notorious "Skid Row." Plot skilfully constructed, acting impressive, direction sensitive and strong, woman's angle sure, dialogue frank and detail convincing	Outstanding adult booking (NC)
†One Foot in Hell (20th Century-Fox)—U.S	89 min. (A)	Alan Ladd, Don Murray, Dolores Michaels	CinemaScope and De Luxe Colour "outdoors" about Westerner who uses revenge as an excuse for robbery and murder. Story powerful, types virile, romantic asides apt, humour appropriate, climax both salutary and spectacular and staging and lensing first class	Very good "horse opera" (C)

(C) SUITABLE FOR CHILDREN. (CC) EXCELLENT FOR CHILDREN. (NC) NOT FOR CHILDREN.
* BRITISH QUOTA PICTURE † IN COLOUR

Let No Man Write My Epitaph

Columbia. American (X). Directed by Philip Leacock. Featuring James Darren, Shelley Winters and Burl Ives. 9,536 *feet. Release October* 3, 1960

"LIFE IN THE RAW" melodrama, adapted from Willard Motley's best seller. A sequel to "Knock On Any Door," it's about an executed hoodlum's illegitimate son, born on Chicago's infamous "Skid Row," who has a devoted, though far from immaculate, mother and six loyal, if unconventional, "godparents," yet finds it hard to live down his father's past, rise above an ugly environment and develop his talent for music. The plot is, needless to say, rooted in seamy soil, but shrewd interplay of widely assorted characters, vividly portrayed, enables it logically to blossom into poignant, powerful and socially significant screen fare. Outstanding adult booking.

Story.—Following the electrocution of her gangster "husband," Nellie Romano, comely inhabitant of Chicago's "Skid Row," has a young son, Nick, to support. The boy displays a flair for the piano, but the tenement kids won't let him forget that his father was executed. The Judge, a drunken ex-jurist; Wart, a legless newsboy; Goodbye George, a tough Negro kitchen hand; Max, a Mexican-American cabbie; Fran, a prostitute; and Big Flora, a coloured night club singer, rally round Nellie and help her bring up Nick. Louie Ramponi, a handsome dope-peddler, falls for Nellie and provides her with narcotics. She repays him in "kind," but one day Nick, who, meanwhile, has met Barbara, a pretty daughter of Grant Holloway, a lawyer, catches Louie embracing Nellie. Nick goes for Louie and Louie determines to teach Nick a lesson. The "godparents" then get cracking and the Judge, who secretly loves Nellie, survives Louie's bullets long enough to strangle the mobster. Nellie promises to mend her ways, and Nick, whose musical education has been furthered by Holloway, and Barbara presumably marry.

Production.—The picture cross-sections a Chicago black spot mainly populated with weaklings, misfits, young hooligans and thugs and its frank approach creates strong human interest and searing drama, subtly mellowed by quixotic humour. Shelley Winters contributes a cleverly balanced performance as Nellie, torn between mother love and the desires of the flesh, James Darren wins sympathy as the sorely tried Nick, Ricardo Montalban is shrewdly cast as the loathsome Louie, Jean Seberg has charm as Barbara, and Burl Ives is a tower of strength as the massive, hard drinking Judge, while Walter Burke, Bernie Hamilton, Rudolph Acosta, Jeanne Cooper and Ella Fitzgerald form a fascinating supporting team. The tale's many tender and taut threads, deftly sorted out at the start, are skilfully spun into a canvas which graphically illustrates how the "other half" lives and furnishes its own colouring matter. Its happy fade-out, is, perhaps, a trifle pat, but what's more appropriate than a sweet after red meat?

Points of Appeal.—Arresting story, first-class characterisation, incisive treatment, obvious feminine angle, unvarnished dialogue and provocative title.

continued on page 17

* Top of "The League" Table

The eight principal actors from THE LEAGUE OF GENTLEMEN who were jointly awarded the trophy for the best actor at the SAN SEBASTIAN FILM FESTIVAL 1960

Clockwise

1. JACK HAWKINS · 2. BRYAN FORBES
3. ROGER LIVESEY · 4. RICHARD ATTENBOROUGH
5. NIGEL PATRICK · 6. KIERON MOORE
7. NORMAN BIRD · 8. TERENCE ALEXANDER

Film produced by MICHAEL RELPH
Directed by BASIL DEARDEN
for Allied Film Makers

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4th August 1960.

C. H. Edgar Esq,
Walt Disney Productions Ltd,
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Dear Cyril,

You will be pleased to know that the Northern Premiere of the 21st July 1960, at the Palladium Cinema Blackpool, on Thursday to do excellent business, and that we are continuing I can assure you that all who have seen the picture, say how they have enjoyed it and what grand entertainment it was, I am sure that these reports are justified by the excellent Advance Bookings we are getting.

Yours sincerely,
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Note

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Your Films

by JOSH BILLINGS

West End

THIS WEEK has been a great one for most cinema box-offices, but not so rosy for the critics, for their egos were badly bruised. They pounded "Psycho" (Paramount) unmercifully, but, as things turned out, the fusillade did the film more good than a fanfare. Alfred Hitchcock's latest thriller is attracting terrific money.

The scribes were not given an opportunity to see, let alone bash, "Hercules Unchained." The Warner-Pathe Organisation, taking no chances, backed the Italian spectacle with a mammoth advertising campaign in the nationals and on TV. So great has been the public's response that the film is practically certain to prove the biggest money-maker of 1960.

Many renters want press shows discontinued, and last Thursday in the *Evening Standard* Alexander Walker furnished them with additional ammunition. He said of Renown's "Dentist in the Chair" (British), "After 50 minutes, when improvement seemed in vain, I painlessly extracted myself from the necessity to face the rest of it." The film runs nearly ninety minutes and he passed judgment on seeing little more than half!

Incidentally, "Dentist in the Chair" opened marvellously in pre-release spots, but the fact that the unfavourable notices are having no ill-effect is beside the point.

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NOW to the West End, starting with "Pyscho" (Paramount). The rule that no person will be admitted once the film has started is being strictly enforced and you can't get into the Plaza after the advertised times, not even over manager Max Gayton's dead body and, let me hastily add, he's very much alive.

The first week's receipts were out of this world and just to prove they were no fluke history is being repeated at the Odeon, Brighton. I particularly enquired how audiences are reacting and the answer was "Just as the director intended." They're not taking the blood curdling episodes too seriously, but seriously enough to experience real chills.

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IT HAS been said that "The Last Days of Pompeii" (United Artists—Supertotalscope—Italian) has muscled in on the mighty "Hercules Unchained" (Warner-Pathe—Dyaliscope—Italian) publicity campaign. But be that as it may, "The Last Days of Pompeii" is still creating a furore at the London Pavilion. It was press shown and got a beating, but obviously the cash customers are ignoring the adverse reviews. The opus is coining money on release, but I'll come to that later.

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"THE NUN'S STORY" (Warner-Pathe), playing continuously at the Warner Theatre at normal prices, is collecting the same kind of currency it did during its "hard ticket" run. A great woman's film, it goes out on September 12 and can hardly fail to clean up.

YOU'RE allowed into the Leicester Square Theatre after "The Apartment" (United Artists—Panavision) has started, but you'll be lucky if you get a seat. The comedy drama has really hit the jackpot and nothing can prevent it doing equally well on tour.

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THERE is a healthy box-office view from "From the Terrace" (Twentieth Century-Fox—CinemaScope). The executive-cum-bedroom-suite melodrama, scoring fluently at the Carlton, Haymarket, stays put for another week.

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"THE ENTERTAINER" (British Lion—British) finishes at the Odeon, Marble Arch, today. The screen version of John Osborne's provocative play has been doing first rate business and drawing all classes.

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STUDIO ONE, Oxford Street, has never had it so good and the reason is "Pollyanna" (Disney). The turn of the century comedy drama appeals to the young, the middle aged and the old, and holds the theatre's record. It will be released on January 2, 1961, and I can't think of a happier or more propitious date. Exhibitors, get your pencils out!

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COLUMBIA'S "Suddenly, Last Summer" (British), offers strictly adult entertainment, but don't worry, there are plenty of grown-ups around. Stand outside the Columbia Theatre, Shaftesbury Avenue, any evening and you'll see them queueing for Tennessee Williams's psychopathic opus.

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GOOD adventure hokum has a ready market and this is confirmed by the big demand for "The Lost World" (Twentieth Century-Fox—CinemaScope), the jazzed up version of Conan Doyle's classic. It's got an A certificate, but youngsters are, apparently, having no difficulty in persuading their elders to accompany them to the Odeon, Leicester Square.

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ANY alteration at the Ritz? Not that I know of. "Village of the Damned" (MGM—Metroscope) opened on June 16 for a three weeks' season, but is still in possession and, what's more, doing better than ever. It's quota, too!

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"SONS AND LOVERS" (Twentieth Century-Fox—CinemaScope—British) remains at the Rialto, Coventry Street. The takings are amazingly consistent and the programme's unlikely to change for many a day.

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EROS's, "The Trials Of Oscar Wilde" (Super Technirama 70—British) ends its stay at the Cameo-Poly, Regent Street on August 25. Its earnings have been considerable and it's also raking in the shekels around the suburbs and provinces.

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THERE are no signs of the other Eros film, "The Nudist Story" (British), losing its hold on the box-office of the Cameo-Royal, Charing Cross Road. It's a real money-spinner.

On release

"HERCULES UNCHAINED" (Warner-Pathe—Dyaliscope—Italian) is making history on release and even at this early stage those who should know confidently predict it will top the hundred thousand pounds mark by the time it's completed the three legs of its London runs. By following Barnum's example and banging the big drum, the film's sponsors have brought showmanship back to our industry.

\+ + +

UNITED ARTISTS hasn't spent large sums exploiting "The Last Days of Pompeii" (Supertotalscope—Italian), but the film is, nevertheless, taking a packet. It, like "Hercules Unchained," stars Steve Reeves and if he's on a percentage he'll need all his colossal strength to carry home his pay envelope!

continued on page 18

What French film is going to be the greatest-ever money-spinner?

SEE

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RENTERS' NEWS

A special trade show for 'Big Fisherman'

ROWLAND V. LEE'S Centurion production "The Big Fisherman" is to be given a special trade-show on Tuesday, August 23, at Studio One, Oxford Street, at 10 a.m.

"The Big Fisherman"—an adaptation of Lloyd C. Douglas's best-selling book—stars Howard Keel as Simon Peter of Galilee, Susan Kohner, John Saxon, Martha Hyer and Herbert Lom.

The film was given its send-off in London's West End at a Royal premiere attended by Prince Philip.

Its first out-of-London presentation (Crescent Cinema, Douglas, Isle of Man) was a great success and the picture was held over for three weeks. It is now playing to packed houses at the Palladium, Blackpool, where it is booked for an eight weeks season.

"The Big Fisherman" starts its Irish premiere at the Regal Cinema, Dublin, on August 23.

'La Dolce Vita' goes into the Columbia

COLUMBIA has acquired distribution rights for Britain and the Commonwealth of "La Dolce Vita" (The Sweet Life)—Federico Fellini's Italian production which has become one of the most controversial films of recent years.

Since "La Dolce Vita" was premiered in Rome and it won the Golden Palm Award at Cannes, major companies have been competing for the rights.

"La Dolce Vita" will have its exclusive British premiere presentation at the Columbia Theatre, London, where it will be the next attraction following the special season of "Song Without End" (which opens September 5).

Royal charity premiere of 'The Alamo'

PRINCESS MARGARET is to attend the Variety Club of Great Britain's European premiere of the film, "The Alamo," at the Astoria, Charing Cross Road, London, on Thursday, October 27. She will be accompanied by her husband, Antony Armstrong-Jones, at the performance, which is to aid the Invalid Children's Aid Association, of which the Princess is president.

John Wayne, who stars in the 12,000,000-dollar picture, is expected to fly from America for the performance. "The Alamo," a Todd-AO production presented by United Artists, stars Richard Widmark and Britain's Laurence Harvey with Wayne.

Tickets for the charity performance are priced 10 gns., 5 gns., 2 gns. and 1 gn., and will soon be available from Variety Club, 143, Wardour Street, London, W.1.

'Jack' hits the jackpot in America

IN ITS first 15 weeks at New York's Guild Theatre, the Boulting Brothers' big money-spinner, "I'm All Right, Jack," took more money than any other film ever to play the situation for a similar period.

News of this all-time record was cabled to London by Michael Bromhead, Lion International's representative in America, who added, "The film has just opened in Philadelphia, and it looks as though we're going to have a repeat performance of this tremendous business."

Says Victor Hoare, managing director of Lion International, "The phenomenal success of the film in America—not only in New York, but in Chicago and Los Angeles as well—shows what a British film, with an all-British cast, can achieve in the American market.

CARY GRANT WINS AN ITALIAN OSCAR

CHOSEN as the best actor of the year for his performance in Alfred Hitchcock's MGM picture "North By Northwest," Cary Grant has received the "Golden David" award, which is the Italian equivalent of an Oscar.

'Goliath' in Belfast

ANGLO AMALGAMATED points out that as a result of a misunderstanding, the information it gave on the showing of "Goliath" at the Regent, Belfast, was incorrect.

In fact "Goliath" was the first Anglo film to be held over for a third week at the Regent, and it set an all-time house record for an Anglo film in the first week.

continued on page 19

THERE IS STILL TIME

TO CASH IN ON TWO OF

ANGLO'S

BOX-OFFICE

CERTAINTIES!

ANGLO AMALGAMATED FILM DISTRIBUTORS, LTD.

Production

by BILL EDWARDS

DOWN THE DRAIN . . .

Comedy production team Brian Rix and Darcy Conyers are now making " The Night We Sprang a Leak " at Shepperton Studios. Story concerns the hair-raising attempts at rescuing a convict from prison via the drainage system. Which is, in case you're wondering, why Rix and Conyers happen to be listening at a manhole

A GROUP of convicts dressed in choir-boy uniform is wending its way through an underground sewer, singing a Christmas carol with hideous gusto.

Watching these offbeat proceedings with an unswerving eye for detail is director Darcy Conyers. And only after half a dozen takes is he satisfied that this touching sequence is perfect enough to grace the latest Rix-Conyers comedy, " The Night We Sprang a Leak."

The " Night We . . ." series, which Conyers and Brian Rix began early last year, is vivid proof of the rocketing market value of British comedy and of the confidence of the distributors, British Lion.

Final touches

For though Rix and Conyers completed " Night We Got the Bird " a few months ago, are now putting the final touches to " Leak " and have two further titles in the series lined up, the public has so far only seen one of the comedies—" The Night We Dropped a Clanger."

And on the strength of that one picture they now have a three-film deal with Lion.

Said Conyers: " I suppose it is unusual to be making follow-ups of pictures that haven't yet been tested by the public, but the distributors seem confident enough. In fact, they've given us a marvellous deal—and first-class working conditions.

No interference

" From starting day to completion we are never interfered with, no sudden script changes or someone breathing down your neck. We are left free to get on with it in the way we think best."

The Rix-Conyers pictures are made on a tight 5-week schedule and for an extremely modest budget.

This calls for more than usually detailed pre-planning in which resident production manager Harry Delmaine plays a major part. Neither Rix nor Conyers take a fee for their services but work on a percentage of the profits basis.

" The Night We Sprang a Leak " stars Brian Rix, Leo Franklyn and Anne Firbank.

\+ + +

MARIO ZAMPI'S comedy, " Five Golden Hours," starring Ernie Kovacs and Cyd Charisse, starts filming on location in Balzano, Northern Italy, next week. Zampi directs and produces this British-Italian co-production, which also stars George Sanders and Christopher Lee.

The production returns to MGM Borcham Wood for interiors on September 12.

\+ + +

RAYMOND STROSS, now making " The Mark " at Ireland's Ardmore Studios, plans to make a further subject there in October—" Knife Edge." It will feature Stross's wife Anne Heywood.

No director or further casting yet.

\+ + +

FOLLOWING eleven weeks shooting in Paris, Dublin, the south of France and Africa, Darryl Zanuck's " The Big Gamble " is now at Twickenham for three weeks' interiors.

This CinemaScope colour production for Fox release is directed by Richard Fleischer and stars Juliette Greco, Stephen Boyd and David Wayne. The original screen story is by Irwin Shaw and is being photographed in the new Eastman 52-50 superspeed colour by William Mellor, winner of last year's cinematography Oscar for " Diary of Anne Frank."

Also in the cast: Sybil Thorndike, Gregory Ratoff, Harold Goldblatt, J. G. Devlin and players from Dublin's Abbey Theatre and the Paris stage and studios.

\+ + +

" THE HORSEMASTERS," Walt Disney's personal British production, is due to start shooting at the end of this month. Based on Don Stanford's novel it will be directed by Bill Fairchild with a cast headed by Tony Britton, John Fraser and Janet Munro.

This true Disney story is centred in a British riding school where young people of all nations undertake the rigorous training of " horsemasters." Artists from America and the Continent will join the cast.

continued on page 20

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Television

by TONY GRUNER

AT LAST some news of a television series made in this country and sold almost before production has started. This is the Winston Churchill programmes, now being made by Screen Gems for the ABC Network of America, and which has been bought by the BBC for one of the highest prices the Corporation has paid for a film TV series.

Richard Burton has been selected as the English narrator of Churchill's words and the series is based on the great man's wartime memoirs. In the States the sponsors of the programme, Bell and Howell, are paying 50,000 dollars for each 30-minute episode, and the entire project is budgeted in the region of half a million pounds.

When Oliver Treyz, president of the ABC Network, arrived over here a few days ago, he confirmed to me the BBC deal, and also gave news of other ABC activities.

Two parts

For example the feature-length "The Story of David," now being made at Elstree for cinema distribution in Britain, was financed by Treyz' Network. In the States this film will be shown on television in two parts. In Britain cinema distribution will be handled by Warner-Pathe.

"The Story of David" starring Jeff Chandler is now being shot in colour and wide screen. Irving Starr, the man responsible for "Ivanhoe" and formerly head of Screen Gems production activities in this country is executive producer. He and William Goetz are making this picture for ABC distribution in the States.

Thus, "The Story of David" (like "Macbeth" which will be shown in the States on television by NBC and released over here for cinemas by British Lion) is following a pattern described in this column a few weeks ago.

So vast is the financial strength of the U.S network that independent producers can undertake important film projects, and receive the complete finance for such an operation provided the subject goes to television in America and not the cinema exhibitor. ABC is quite used to the interchange of a feature film for television and vice versa. It made a series about gangsters in the States, called "The Untouchables," and then cut down two of the one-hour episodes and first used them as a feature film, shown in this country as "Al Capone."

Another subject resulting from Treyz' visit is the "Bing Crosby Show" to be made in Ireland, and which will be produced for the American network by ATV's mobile tape unit. This will be an hour-long spectacular to be televised in America on St. Patrick's day in 1961 and by ATV on a date yet to be decided.

Spectacular

This is the first time Bing Crosby has ever appeared in a spectacular outside the United States. The supporting cast, yet to be selected, will consist of American, British and Irish artists—chiefly singers and comedians.

The recording will probably be the most difficult ever made as the programme is to be taped entirely out of doors, regardless of the weather. The producers are determined that the taping will proceed whatever the weather conditions may be at the time. The outdoor location will demand that musical numbers are pre-recorded.

An example of the amount of money a major network is prepared to spend on a programme was given to me by Treyz, who said that at least between 160 to 170 million dollars had been allocated by his company for programme development.

Example

"We keep on trying to do new things, aiming particularly at family audiences. We provide action, adventure, comedy and love interest. But this is not the limit of our activities. Like other networks we are particularly concerned in giving viewers top quality programmes and of course the Winston Churchill series is an example of what I mean.

"This is not merely using the medium to provide good entertainment, but presenting something that has a significant and worthwhile effect on both the viewers and our company for a long time to come."

Norman Williams, who was one of the first producers to go into television production with the Errol Flynn Theatre and "White Hunter" series, has not been involved in TV for nearly two years.

Instead he has been making four features for Sidney Box Associates, and each of them has made good money at the box-office.

This week, Williams, who has just completed "Piccadilly, Third Stop," a crime thriller, with Terence Morgan and Mai Zetterling, told me of a conversation he had had with some executives from Associated Television: They were intrigued to know why I prefer making features to series. I told them there was more money in it.

Grand series

"They wanted to know whether I would care to make a series for ATV. I would get one hundred per cent. finance, among other things. So I've sent them a few ideas; not that I have any time between now and about March for television films, as there are two new features I have to produce before the end of the year.

"Next March, perhaps I may return to television production. I have the TV rights to the 'Doctor Syn' novels, and I think they could make a grand series. There's nothing like a good costume subject, provided you have a central character who is appealing and intriguing to young and old. And that's the person we have in Syn.

"He is a kind of 18th-century Robin Hood. who takes part in smuggling in order to give the money to the poor people of his village. I am having further discussions with ATV and so a deal may be arranged.

"The trouble with my previous TV series was that we simply did not get the money back promised to us by some of the overseas partners. With ATV it is different."

Western

It has long been the contention of shrewd observers in the industry that feature films on television are not the attraction they used to be. This week ABC Television's managing director is attempting to prove the point by dropping the Sunday afternoon feature film for his network and replacing it with a one-hour TV Western.

In place of a Warner Brothers' pre-1948 motion picture, will be "Maverick," one of the Warner Brothers' TV series, which up to now has mainly been screened during prime viewing time. Moreover, ABC have no immediate plans to use feature films during this autumn for its two-day operations. According to Howard Thomas, the managing director, the network is slotting more new programmes than at any time during the last two years.

There will be a new crime series "Police Surgeon," scripted by Julian Bond; more children's serials; football matches during Saturday evening; the jazz show, "Riverboat Shuffle"; as well as a number of new, light entertainment and serious-minded programmes.

Thomas is trying to inject new life and vitality into ITV scheduling. Judging by the silence of both the BBC and his other ITV colleagues, viewers in the Midlands and the North during the week-end may be enjoying a better selection and variety of television entertainment than those being serviced by the week-day stations. We shall see. . . .

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REVIEWS

—continued from page 10

Bells are Ringing

MGM. American (U). CinemaScope. Photographed in Metrocolor. Directed by Vincente Minnelli. Featuring Judy Holliday, Dean Martin and Eddie Foy, Jr. 11,309 *feet. Release October* 10, 1960

HAPPY-GO-LUCKY CinemaScope and Metrocolor comedy, with music and songs, based on the Broadway hit. It tells how a dizzy, though well meaning, telephone agency girl cures a playwright of his inferiority complex, corrals gangsters and wins a husband. The plot is sketchy, but the incredibly versatile Judy Holliday, stoutly supported by a hand-picked team, and a resourceful director keep its end well up. Attractive staging and catchy tunes round off the engaging, disarmingly inconsequential oracle. It shoots a lively and entertaining, if lengthy, box-office party line. Capital light booking.

Story.—Ella, friendly and comely, and Sue, her matter-of-fact cousin, operate a telephone answering service from a down-town basement, but Ella cannot resist becoming involved in their clients' private affairs. Ella falls for Jeff Moss, a hard-drinking playwright who lacks confidence, and gives her unseen idol sound advice over the phone. Meantime, Inspector Barnes of the vice squad suspects that Ella and Sue are running more than a telephone service and the situation is not improved when Sue's boy friend, Otto, a slick guy, starts a bookmaking business, disguised as a recording company, at their address. Without revealing her identity, Ella helps Jeff complete a new play and they find themselves in love, but Ella, scared of Jeff's sophisticated friends, skedaddles. Jeff traces her just as she is having trouble with the police, and thugs pounce on Otto, accused of welshing. Ella soon clears herself, hands the crooks over to the law, and dashes into Jeff's arms.

Production.—The picture, true to the play, exploits Judy Holliday's many talents, but she's far too shrewd a trouper deliberately to hug the limelight. Paradoxically, the "one-man band" has a full complement of clever players and all pull their weight. Judy Holliday acts delightfully, gags smartly and smoothly goes into a song and dance as the do-gooder Ella, Dean Martin is more than adequate and croons pleasantly as the tippling, vacillating Jeff, Eddie Foy, Jr., thoroughly amuses as Otto, and Bernie West and Frank Gorshin introduce marvellous cameos as a singing dentist and a stage-struck beatnik respectively. The private telephone exchange provides a novel pivot for the fooling, and its society function and night club sequences are lush, while a "this is where we came in" ending allows the tuneful and beguiling nonsense to ring off on a showmanlike note. Just one criticism, the "three pips" should have sounded a bit earlier.

Points of Appeal.—Sunny tale, brilliant tour de force by Judy Holliday, wholesome humour, pleasing sentiment, catchy numbers, CinemaScope, Metrocolor, and U certificate.

One Foot in Hell

Twentieth Century-Fox. American (A). CinemaScope. Photographed in De Luxe Color. Directed by James B. Clark. Featuring Alan Ladd, Don Murray and Dolores Michaels. 8,076 *feet. Release September* 12, 1960

JAGGED outdoor melodrama, staged against lush scenery and finely photographed in CinemaScope and De Luxe Color. It concerns an embittered hombre who determines to avenge his wife's death, caused by parsimonious trades people, but lets his fixation become an excuse for robbery and murder and finally pays the penalty. The acting and treatment are a trifle stilted, but no matter a vital love interest and humour, mostly alcoholic, cunningly interspersed, its vigorous highlights, culminating in a rousing spectacle. Two-gun stuff, it confidently tosses its stetson at action fans. Very good of its horse opera."

Story.—Mitch Darrett, a roving Westerner, arrives to "get" the people of a small town whose meanness and suspicion had resulted in his wife, Ella, dying in childbirth. He's appointed deputy to Sheriff Olsen and later he and Dan Keats, a disillusioned, hard-drinking ex-Confederate officer, plot to grab the proceeds of a big cattle sale from a bank. Meanwhile, Mitch Darrett and Sheriff Olsen hunt rustlers. Mitch kills them and Olsen, and then blames the rustlers for Olsen's murder. Mitch is promoted sheriff, and goes ahead with his robbery plans, but Dan spills the beans to Julie, a saloon hostess, and she blackmails Mitch into marrying her. Ivers, an English pickpocket, and Christian, a gunslinger, also join Mitch, and the bank raid is successfully carried out. Mitch, still in the guise of honest sheriff, immediately tries to eliminate his associates, but Julie shoots him and saves Dan. Ultimately, Dan and Julie, now in love, return the money, hoping the citizens will show leniency towards them.

Production.—The picture, unlike most Alan Ladd westerns, practically ignores the satchel club trade and goes all out to reach adult audiences. Alan Ladd convinces as Mitch, the fellow whose mind is warped by hate, and Dolores Michaels makes an appealing and forthright Julie, but Don Murray slightly overdoes it as the drunken Dan, and Dan O'Herlihy unintentionally draws a caricature as Englishman Ivers. The rest of the characters are, however, realistically etched. Its opening is poignant and there are a few flat spots before Mitch's plan of revenge is apparent, but not even comedy or romance halt the film once the "league of gentlemen," headed by the treacherous Mitch, takes the bit between its teeth.

Points of Appeal.—Holding, though erratic, story, popular stars, appropriate light relief, hearty gunplay, title, CinemaScope and De Luxe Color.

Depth Charge

British Lion. British (U). Featuring Alex McCrindle, David Orr and Elliott Playfair. Produced by James Mellor. Directed by Jeremy Summers. Screenplay by Kenneth Talbot and Jeremy Summers. Director of Photography, Alan McCabe. Musical Director, Muir Mathieson. 4,993 *feet. Release September* 19, 1960

MARITIME dramatic documentary, based on fact. Made with the full co-operation of The Royal National Lifeboat Institute and The Royal Naval Bomb and Mine Disposal Unit, it describes the defusing of a depth charge, entangled in a trawler's net. The characterisation is adequate, but the direction lacks urgency and the "suspense" climax is confected. So-so quota.

Story.—The *Good Hope*, a Scottish trawler, fishing off the Kincade coast, "catches" an unexploded depth charge. Skipper Fergus McLeod alerts the Bomb and Mine Disposal Unit and Lieutenant Forrester, an expert, is brought aboard by the local lifeboat. Coxswain Jamie volunteers to help Forrester while the lifeboat, carrying The Good Hope's crew, keeps at a safe distance. Rough seas result in Forrester getting injured and Jamie completes the job. He triumphantly waves the extracted detonator aloft, but is swept overboard.

Production.—The picture means well, but hasn't the professional touch. David Orr and Elliott Playfair seize their chances as Forrester and Jamie, but get little support from the director. The amateurish handling of the penultimate tragedy, plus a fiddling first half, blurs the citation, and "beaches" its dramatic and entertainment values. For once, truth has less impact than fiction.

Points of Appeal.—Title and quota ticket.

Il Tetto

Gala. Italian (U). Directed by Vittorio De Sica. Featuring Gabriella Pallotta, Giorgia Listuzzi and Gastone Renzelli. 8,806 *feet. Release not fixed*

LOW LIFE romantic drama, made in Italy and given English sub-titles. It tells how a homeless working class couple, aided by friends, face up to Rome's housing shortage. The acting is flawless and there are many deft human and comedy touches, but, be that as it may, it wears its heart on a rather long sleeve. Tailored for the intelligentsia, it needs considerable cutting before it can be safely included in the average programme. Very good specialised hall fare.

Story.—Despite parental opposition, Luisa, a 17-year-old working girl, weds Natale, a bricklayer. Having no home of their own, they descend on Cesare, Natale's brother-in-law foreman, a much-married man who already houses his parents. Over-crowded conditions cause quarrels and eventually Natale and Luisa pile their belongings on a handcart and search fruitlessly for other accommodation. The two separate, but later borrow money and start building their own shack. They work against time to get the roof on in one night and so comply with an Italian law and avoid eviction. Helped by Cesare and other comrades and a kindly policeman, they succeed. Natale and Luisa, now expecting a child, then look forward to happiness.

Production.—The picture tackles a real life problem, but takes its time finding a solution. Gabriella Pallotta and Giorgia Listuzzi inject tremendous feeling into their parts as Luisa and Natale, and the supporting players, too, are hand picked. It seems presumptuous to criticise Vittorio De Sica's direction, but the fact remains that the story loses impetus some time before the end, and lucid as the English captions are, they fight a losing battle against the Italian babble. The "ninepennies," weaned on bitter, are unlikely to be intoxicated by the Chianti, bottled in Britain.

Points of Appeal.—Earthy story, impeccable characterisation, true atmosphere and U certificate.

Eternal Ecstasy

Gala-Films de France. French (X). Widescreen. Directed by Gerard Oury. Featuring Macha Meril, Jacques Charrier and Paulette Dubost. 8,375 *feet. Release not fixed*

COMEDY melodrama, produced on French soil and given English captions. Projected on the wide screen, it roams around Paris and its environs and entwines the lives of several romantics with a hundred thousand francs. The composite plot is steeped in cynicism and, needless to say, emphasises sex, yet frequently strikes a genuine human note. The adult and adolescent players contribute clever performances, and the direction is not lacking in showmanship. Good out-of-the-rut proposition.

Story.—Lise Lacoste, a middle-aged Paris widow, meets Jean Lecuyer, a bartender of roughly the same age. Jean claims that he is a widower, but actually he has a wife and three children, and a shopgirl mistress, Yvette. He plays up to Lise and relieves her of a hundred thousand francs she had put by for a holiday. Yvette kids Jean that she is pregnant and he hands over the money so that she can have an abortion. She in turn presents it to her boy friend, Michel, a handsome layabout. Later, Michel is taken in by Christiane, a lovelorn ugly duckling, and she gets her hands on the "dough" by posing as an heiress. Finally, Christiane gives the notes to an old woman and the others, presumably, work out their own salvation.

Production.—The picture contains many permutations of the "biter-bit" theme and these are woven into sophisticated fare, unencumbered by a moral or message. Macha Meril is a tantalising Yvette, Paulette Dubost and Alfred Adam seize their chances as the mature Lise and Jean, Franca Bettoja wins some sympathy as Christiane, and Jacques Charrier is a good-looking Michel. The principal characters display a wickedly entertaining disregard for scruples in the pursuit of love and money, and authentic backgrounds heighten both the satire and melodrama. Moreover, the English sub-titles are fluent.

Points of Appeal.—Fascinating tale, talented players, alert direction, subtle feminine angle and exploitable title.

PROSPER WITH ANGLO!

Fanatics

British Lion. French (A). Directed by Alex Joffe. Featuring Pierre Fresnay, Gregoire Aslan and Betty Schneider. 7,686 feet. Release not fixed

AERONAUTICAL melodrama, manufactured in France with English sub-titles. It concerns a revolutionary who plans the assassination of a dictator by blowing up an aircraft, but encounters the unexpected and sacrifices his own life. The acting, direction and staging aren't bad, and it has penultimate tension, but the overall is, nevertheless, little more than a faint carbon copy of "Jet Storm." Ticklish booking, anyway, in its present length.

Story.—Franco and Vargas, South American political rebels, plot the death of their dictator, General Ribera, during a journey by air from France. A time-bomb is placed in a portable typewriter and smuggled on Ribera's plane, but Ribera and his party suddenly switch to another aircraft carrying 50 civilians. Franco jibs at the mass murder of innocent people, but cannot prevent Vargas transferring the lethal typewriter to the second plane. Later, Vargas reveals his identity to Ribera, who dies from shock. Vargas then tries to dump the typewriter, but causes the pressurised plane to nose-dive. It crash-lands on Elba and Vargas crawls into the sea, clutching the typewriter, and the subsequent explosion kills him.

Production.—The picture starts slowly, but interest quickens as Vargas attempts to dispose of the bomb, and the crash-landing is spectacular, yet when all is said (or rather expressed in English sub-titles), seen and done, it amounts to little more than a pot-boiler. Pierre Fresnay gives a convincing performance as the fanatical Vargas. Gregoire Aslan is true to type as Ribera, definitely a man of straw, and Betty Schneider introduces agreeable feminine touches as a comely passenger. The others also do their stuff, and the detail cannot be faulted, but excess footage "grounds" it.

Points of Appeal.—Good characterisation, penultimate thrills and provocative title.

Shorts

Data

MINING REVIEW, No. 11, 13th Year (U). Produced by Peter Whale. 842 feet. Release July 4.—"Saturday Innings" shows miners from Bolsover Colliery, Derbyshire, enjoying an afternoon's cricket. "Model Dedication" tells the story of George Hector, a retired miner, and the models he has made. These two items are following by "House Warming" showing the use of Welsh anthracite to heat glasshouses in Guernsey. Good up-to-standard issue.

MINING REVIEW, No. 12, 13th Year (U). Produced by Peter Whale. 850 feet. Release August 1.—Further development in the new Lurgi Gas Plant of Westfield, Fife; an international game of quoits between Wales and Scotland at Cwmamon; a charity garden party; and new housing, amenities, schools and the modernisation of collieries in Stoke, are the four items which make up this interesting issue. Good.—F. W. R.

MGM

A LAND LIVED IN. British (U). 1,409 feet.—A two-reeler in colour showing some of the historical and ancient dwellings that are being saved from demolition by the good work of authorities in Scotland. Excellently photographed and with a commentary that is factual without being portentous. Very good.

AUSTRALIAN DIARY. No. 112. Australian (U). 1,544 feet.—Opening with shots of the young springboard diving champion, Susan Knight, learning ballet in Sydney and demonstrating her aquatic skill, the Diary proceeds to a glass-works where Italian immigrants practise the manufacture of Venetian type glass. The liner Molowai is seen in Sydney and Wellington which terminate her regular run and the Diary also includes shots of preparing bauxite for use in making aluminium, and chicken rearing in New South Wales. Very good.

IN THE SWIM. British (U). 770 feet.—Aquatic experts demonstrate the crawl, the butterfly, backstroke swimming and both springboard and high diving. Interesting and—in view of the Olympic Games—topical. Good.

AUSTRALIAN COLOUR DIARY No. 8. Australian (U). 849 feet.—Two aspects of the country's industrial activities are dealt with. First is seen the way in which the artesian waters of Murree serve the sheep farmers, stock raisers and wheat growers and then is shown the activities at the little town of Mary Kathleen in the far outback where the open-cast mining for uranium makes the place of paramount importance. Good.

GATEWAY TO ENGLAND. British (U). 1,551 feet.—A graceful Eastman Color two-reeler which deals with the many towns and buildings in West Sussex that are steeped in history. Plenty of contrast is provided and the commentary is in keeping with its subject. The photography is admirable. Very good.

TARGET JINDIVIK. British (U). 1,778 feet. Construction and employment of the remote-control target for guided missiles provides much that is unusual and interesting in this Eastman Color two-reeler. Although appealing primarily to the scentifically-minded, there is plenty to hold the interest of the ordinary man in the street. Good.

ITALY'S MARCHE. American (U). 939 feet.—A Hamilton-Wright one-reeler which covers some of the historical aspects of a little known part of Italy on the Adriatic coast. It strikes new ground in interesting manner. Good.

ABOUT TREES. Australian (U). 933 feet.—Photographed in Eastman Color the short deals with some of the vast variety of trees found in Australia and the uses to which they are put. The commentary is admirable. Very good.

MORNING ON MOUNT KENYA. British (U). 2,325 feet.—Photographed in colour this three-reeler deals with the rescue of an airman who has crashed on the slopes of Mt. Kenya. The work is carried out by a small squad of infantry under the command of a lance corporal. The difficulties they encounter in reaching their objective and the way in which they bring the injured man to safety are admirably portrayed. The terrain lends itself admirably to some excellent scenic shots and the dialogue is spiced with genuine "other ranks" humour. Very good.—B. W.

SALES DEAL

–continued from page 3

operate a new company with home offices in Toronto.

Gordon Lightstone, general manager of Paramount Film Service will be managing director of the new organisation and Harvey Harnick, sales manager of Columbia's Canadian company, will be general sales manager.

Under the plan, Louis Rosenfield will continue to be senior executive of the Columbia sales operation and Mickey Stevenson, Paramount's Toronto Branch manager, will assume the duties of assistant to the general sales manager.

The new organisation will maintain offices in six Canadian cities—Toronto, Montreal, Winnipeg, Calgary, Vancouver and St. John. Managers will be L. Bernstein (Toronto), R. Godreau (Montreal), S. Gunn (Winnipeg), R. Lightstone (Calgary), N. Levant (Vancouver) and L. Simon (St. John).

YOUR FILMS

–continued from page 13

BY PUTTING "The Bellboy" and "Tarzan, The Magnificent" (British), on the same bill, Paramount made a shrewd move. It is, needless to say, a great kids' programme, but adults have not been lagging behind. Subsequent run exhibitors need have no qualms about this set-up.

\+ + +

"MAKE MINE MINK" (Rank—British) has done and continues to do very good business. The comedy, strong in star values, is tickling the high- and the low-brow and every member of the family. Don't let it slip through your fingers.

\+ + +

DURING its first week, "Sands Of The Desert" (Warner-Pathe—British) disappointed, but it picked up and is now going strong. The receipts in provincial and seaside situations are outstanding.

\+ + +

"THE GAZEBO" (MGM—CinemaScope) finished comfortably on the right side. An offbeat comedy containing macabre touches, it met with wide approval.

\+ + +

AS WAS anticipated, "Sleeping Beauty" (Disney—Technirama 70) is doing a roaring trade at matinees and having quite good second houses, but feeling a slight draught when night falls. The overall figures are, however, not to be sneezed at.

\+ + +

THE CHAPLIN REVUE" (United Artists) scored brilliantly at the London Pavilion, but it's finding the going a little tougher on tour. I'm not surprised, for most people have seen the Chaplin comedies many times.

\+ + +

IT HASN'T been roses all the way for "The Story Of Ruth" (Twentieth Century-Fox—CinemaScope), but, although it encountered some bare patches, it gathered a reasonable harvest. You won't go far wrong if you book it.

\+ + +

"THE BRIDES OF DRACULA" (Rank-Universal—British) made its debut in Manchester last week and cleaned up. It also had a successful run at the Odeon, Marble Arch, so those who've got the Hammer chiller can start rubbing their hands.

\+ + +

THE LATEST of the "Doctor" series, "Doctor In Love" (Rank—British) has been doing a burster all over the country and will take some catching when it goes out next week. It's fully expected to beat the first and fabulous "Doctor In The House."

\+ + +

I THOUGHT "The Green Mare's Nest" (Cross-Channel—Franscope—French) was going to get a circuit booking, but the deal's apparently fallen through. The circuit's loss will be the shrewd independent exhibitors' gain. The gamy film had a sensational season at the Cameo-Royal, Charing Cross Road, and is now filling the Paris-Pullman, London, and the Paris-Brighton.

R... TERS' NEWS

-co... ued from page 14

...ventieth-Fox now has eleven in production

T... ENTIETH CENTURY-FOX Cinema-Sco... production is at its busiest with eleven feat... films simultaneously in production in Holl...wood, Britain and Rome.

O... Sunday, producer Darryl F. Zanuck, dire... Richard Fleischer and stars Juliette Gre... Stephen Boyd and David Wayne arrived in L...don for three weeks of filming "The Big ...amble" at Twickenham Studios. The sto... by Irwin Shaw, who wrote "The Young Lio..." has already been on location in Dublin, Par... the South of France and the Ivory Coast.

Filming

In Rome, Joan Collins and Richard Egan are filming "Esther and the King," directed by Raoul Walsh in Eastman Color.

Post production work is in hand on three major British pictures: "The Millionairess," directed by Anthony Asquith and starring Sophia Loren, Peter Sellers, Alistair Sim and Vittorio de Sica; "Circle of Deception," directed by Jack Lee and starring Suzy Parker and Bradford Dillman; and "The Mark" a Raymond Stross production directed by Guy Green and starring Stuart Whitman, Maria Schell and Rod Steiger.

In Hollywood

...lming at Fox's Hollywood studios are "The Marriage-Go-Round," directed by Walter Lang and starring Susan Hayward and James Mason; "...ming Heart," a David Weisbart production dir...ed by Don Seigel and starring Elvis Presley, Di... Baker and Dolores Del Rio; "The W...rd of Baghdad," directed by George Sherm... and starring Dick Shawn, Diane Baker and ...arry Coe; "The Alaskans," produced and dir...ed by Henry Hathaway, starring John W...e, Stewart Granger, Fabian, Capucine and Er... Kovacs; and "Sanctuary," produced by Ri...d Zanuck, directed by Tony Richardson an... starring Lee Remick, Yves Montand and Br...ord Dillman.

On Location

...location in San Francisco is "The Sc...ooks," starring Tommy Noonan and Pete M...shall and co-starring Barbara Eden.

... September 8, production will start on the big...st British picture ever undertaken in this cou...ry, Walter Wanger's "Cleopatra" in Todd-AO, directed by Rouben Mamoulian and starring Elizabeth Taylor in the title role and Peter Fin... as Caesar. "Cleopatra" will use three ma... British studios during the course of its filming.

...s the continuity of 20th-Fox's release programme will be maintained for, following the gr...ful release of "Sons and Lovers," "The Story of Ruth," "From the Terrace," and "The Lo... World," Jimmy Pattinson has three major pi...ctions lined up for release: Jerry Wald's "...'s Make Love," starring Marilyn Monroe, Yv... Montand and Britain's Frankie Vaughan, which will have its European midnight premiere at the Carlton on August 24 in aid of the National Association of Boys' Clubs: Sydney Boehm's "One Foot in Hell," starring Alan Ladd, Don Murray, Dan O'Herlihy, Dolores Michaels and Barry Coe: and Burt Balaban's "Murder Incorporated," an exposé of New York's dreaded syndicate of hired assassins, starring Stuart Whitman and May Britt.

Anglo business is still booming

NEWS of record and near-record box-office takes on Anglo Amalgamated releases continues to come in from theatres all over the country.

"Carry on Constable" not only established an all-time record in money at the Celtic, Aberystwyth, but also an all-time record in the number of admissions.

Anglo's colour spectacle "Goliath," starring Steve Reeves, broke a 39-year-old box-office record at Ebbw Vale. From all parts of the country reports are pouring in of tremendous business on this picture.

Also in colour, "Sign of the Gladiator," another Anglo film which is playing to top returns, was the first Anglo picture ever to be held over for a second week at the Alexandra, Coventry.

"Carry on Nurse" has scored on its initial reissue bookings in London and the provinces. Typical example was at the Futurist, Birmingham, where it took £2,091 in a week.

Spotlight on Disney at Blackpool

WALT DISNEY'S forthcoming "Swiss Family Robinson" will figure prominently in the famous Blackpool Illuminations, which are due to be switched on on September 2.

Billed as the greatest show on earth, and costing £100,000, the illuminations will present four sequences from the Disney film, including the struggle between James MacArthur and the giant anaconda.

In addition to the "Swiss Family Robinson" tableaux, the illuminations will present set-pieces from Disney's "Sleeping Beauty," "Darby O'Gill and the Little People" and "Third Man On The Mountain."

'Bells Are Ringing' opens this month

MGM'S Arthur Freed production "Bells Are Ringing," which brings together for the first time Judy Holliday and Dean Martin, will begin its West End premiere engagement at the Odeon Theatre, Leicester Square, on Thursday, August 25.

"Bells Are Ringing" is in CinemaScope and Metrocolor. The cast also includes Fred Clark, Eddie Foy, Jr., Jean Stapleton, Ruth Storey and Nancy Walters. Vincente Minnelli directed.

Rank reissue double is a success

RFD has another highly successful reissue double with "The Purple Plain" and "Man Without A Star." At the Futurist, Birmingham, this reissue programme pulled in business which Rank claims ranks as among the outstanding takes at this hall.

'DOCTOR IN LOVE' IS BREAKING RECORDS WHEREVER IT GOES

RFD's Betty Box-Ralph Thomas comedy 'Doctor In Love" may prove to be one of the company's best money-spinners.

Following many reports of daily and weekly take records broken all over the country, comes more news of all-time "highs."

At the Odeon, Birmingham, where the picture set up an all-time record for the first week's run, it went on to chalk up the best 14-days' take in the theatre's history.

Best week's take records are also reported from: Odeon, Leicester: Odeon, Newcastle: Gaumont, Worcester; Odeon, Manchester: Gaumont, Southport; Odeon, Clacton: Odeon, Rhyl: Odeon, Newport: Odeon, Weston-super-Mare: Odeon, Bradford: Odeon, Bath: Odeon, Leeds: Gaumont, Cheltenham: Gaumont, Coventry; Gaumont, Ayr.

Opening day

Daily take and admissions records were chalked up at: Odeon, Leeds: Odeon, Newcastle: Odeon, Sunderland: Odeon, Clacton: and Odeon, Llandudno. The Gaumont, Coventry, also reported a record opening day take.

At the Odeon, Bradford, the picture scored an all-time Sunday record take.

An all-time weekly take and admissions record is also reported from the Gaumont, Dundee, and all-time weekly take records were set up by the Odeon, Aberdeen, and the Odeon, York.

New daily take records were chalked up at the Regal, Colchester: Gaumont, Doncaster: Odeon, Blackpool: Odeon, Scarborough: Odeon, Newport: Gaumont, Southport: Odeon, Bath.

The Odeon, Blackpool, also registered the biggest Sunday take record in the theatre's history.

Personal appearance

By taking "Doctor In Love" stars Leslie Phillips and Liz Fraser to Norwich, CMA added a different kind of record to the successes already chalked up by the latest "Doctor" comedy. For at Eaton Park, Norwich, the stars played to over 400 "capacity houses"—by opening a new James Miller and Partners Housing Estate.

In addition to achieving widespread newspaper coverage, their visit was fully covered by Anglia TV.

Further national magazine coverage is ensured since the stars also visited show houses on the estate furnished by some of the leading women and home magazines.

The same day the stars made a popular personal appearance on the stage of Norwich Odeon.

The Norwich visit was CMA's second personal appearance of the week with Leslie Phillips. Earlier, at Ramsgate, he had picked "Miss Ramsgate, 1960."

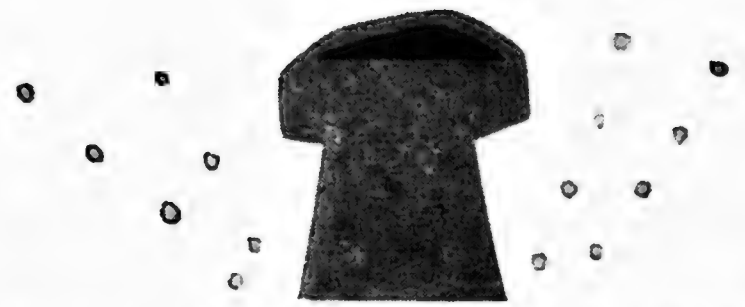
"Doctor In Love" stars Michael Craig, Virginia Maskell, James Robertson Justice, Carole Lesley and Leslie Phillips.

It starts its London release on August 22 on the Rank Circuit.

Anglo thriller booked

THE latest of Anglo's "Scotland Yard" action thriller series, "The Unseeing Eye," has been booked for the ABC circuit and commences London release October 17.

continued on page 24



Excuse us... but our enthusiasm is showing!

Monarch

Do forgive this lapse from our usual reticence. But there are reasons. Three of them to be precise.

First, we've got the world's best and fastest jet to New York—BOAC's 707. What's more, we've got the world's best engines to power it—Rolls-Royce, of course. And to crown it all, we're offering the world's finest daily service between London and New York—the new "Monarch", the Golden Service.

Why 'golden'? Step aboard and see the golden trolley and our other golden touches. Then you'll see . . . our enthusiasm is only natural.

B·O·A·C Monarch

PRODUCTION—continued from page 15

CASTING: Peter Finch wins the most coveted international role of the year—as Caesar opposite Elizabeth Taylor in Fox's Todd-AO British production of "Cleopatra." Shooting starts at Pinewood on September 8, with additional studio work at MGM, Boreham Wood and Shepperton.

French actress Danielle Darrieux has been signed by Victor Saville to play opposite Kenneth More in Columbia's "The Greengage Summer." It will be her first British picture and production begins on location in the Champagne district of France in September. Studio work follows at Shepperton. Lewis Gilbert will direct from Howard Koch's screenplay.

Dennis Price and German actress Margit Saad have joined the cast of Associated British's "The Rebel," the Tony Hancock comedy which Robert Day is now directing.

\+ + +

IN PRODUCTION at New Elstree: the Danzigers' production of Edgar Allan Poe's "The Telltale Heart." Ernest Morris directs and the cast is headed by Lawrence Payne, Dermot Walsh and Adrienne Corri.

\+ + +

PRODUCER John Bryan has been persuaded by Sam Spiegel to return to his former craft—as production designer, on Spiegel's forthcoming Horizon British production of "Lawrence of Arabia."

Bryan will work for a year on the project which is to be directed in colour and wide screen by David Lean.

It was as a draughtsman that Bryan joined the industry in 1931 and he became art director for such pictures as "Pygmalion," "Major Barbara" and "Caesar and Cleopatra" before joining Cineguild as production designer in 1946.

He won an Academy Award for his production design on "Great Expectations" and the Venice Award for art direction on "Oliver Twist." He turned producer in 1952 with "The Card."

\+ + +

STARTING at Walton on Monday: "Ticket to Paradise," produced by Gerry Epstein and directed by Francis Searle.

\+ + +

THREE more British stars—Derren Nesbitt, Barry Jones and David MacCullum—have joined Warwick contract artist Ann Aubrey on "Caroline of Rijeka," the French-Yugoslav production now being directed by Pogacic in Yugoslavia.

SHOOTING NOW

PINEWOOD.—"**No Love for Johnnie**" (Rank), producer Betty Box, director Ralph Thomas.

SHEPPERTON.—"**The Guns of Navarone**" (Columbia), producer Cecil Ford, director J. Lee Thompson; "**Greyfriars Bobby**" (Disney), producer Walt Disney, director Don Chaffey; "**Mysterious Island**" (Columbia), producer Charles Schneer, director Cy Endfield; "**The Night we Sprang a Leak**" (British Lion), producers Brian Rix and Darcy Conyers, director Darcy Conyers.

MGM, BOREHAM WOOD.—"**The Green Helmet**" (MGM), producer Charles Vetter, director Mike Forlong; "**The Liars**" (MGM), producer Michael Relph, director Basil Dearden; "**Danger Man**" (ATV), television series producer Ralph Smart, director Patrick McGoohan.

ABPC ELSTREE.—"**The Rebel**" (Warner-Pathe), producer Bill Whittaker, director Robert Day; "**The Story of David**" (Warner-Pathe), producer George Pitcher, director Bob McNaught.

BEACONSFIELD.—"**The Bulldog Breed**" (Rank), producer Hugh Stewart, director Robert Asner.

ARDMORE.—"**The Mark**" (20th-Fox), producers, Raymond Stross and Sidney Buchman, director Guy Green.

TWICKENHAM.—"**The Big Gamble**" (20th-Fox), producer Darryl F. Zanuck, director Richard Fleischer.

BRAY.—Preparing for Michael Carreras's Hammer production "**The Rape of Sabena**" (Columbia).

WALTON.—"**Gallop for Piano**" (Children's Film Foundation), director Michael Brandt; "**Ghost Squad**" (Rank), TV series pilot produced by Connery Chappell and directed by Robert Lynn.

MERTON PARK.—Documentaries until the end of September.

NEW ELSTREE.—"**The Telltale Heart,**" producers the Danzigers, director Ernest Morris; "**The Cheaters**" (television series), producers the Danzigers, director Max Varnel.

Showmanship

by FRANK HAZELL

E of the main selling points in cinema sh manship during the period of the industry's ra expansion was the comfort and attractive su ndings that the new theatres offered.

blicity issued by the theatres included ill rations of the theatre, the services it pro-vid and boasted of the high quality of pr ntation it intended to maintain.

e war and the years following brought a ra deterioration in the state of the cinemas m ing this kind of publicity impractical.

wartime the public was content to sit in h nothing like the "film palaces" of the 'thirties, just to gain relief and relaxation from th strain of everyday life. It was prepared to put up with the most appalling presentation, in surroundings that were frankly depressing.

All this has now changed; the public wants comfort, service and facilities to suit its changed way of life.

Little by little, theatres are getting back their smart looks. The services and presentation still have a very long way to go to catch up with the new coats of paint, but we are starting to realise that one of the biggest sales attractions for the cinema can be the cinema itself.

There will always be the odd film that can beat everything; these by the very laws of average can only happen once, or perhaps twice, a year—and they can't make a thriving industry on their own.

To attract the widest audience we have to not only sell pictures, but service, comfort and atmosphere. This in the past helped to build the cinema into the largest entertainment industry in the world just as much as the film medium itself.

As cinemas start to have more comfortable seating, better presentation, new equipment, and providing we can provide better and more considerate service, let us make it a top sales item to tell the public how the cinema has changed.

Changed, not only with wider screens, stereophonic sound and more startling and adult pictures, but also—and just as important—in the comfort in which these new techniques can be enjoyed and appreciated.

Sell the wonderland of cinema. The marble halls and fountains with pools and goldfish may have disappeared, but we have just as much to offer in new forms of decor and enjoyable surroundings.

Sell the cinema as hard as we sell the film it's showing.

THE COMPANY OF SHOWMEN

A clean sweep with this tie-up

ANAGERS are finding that the national tie-ith Hoover for "Our Man in Havana" is ging at local level the maximum co-operation n dealers and the company's representatives. his, as many will know, is not always the of nationally linked advertising campaigns e the company's advertising department is co-operative, but when dealers are oached they could not care less.

harles Fowler, Essoldo, Huddersfield, made rticular point of this welcome co-operation his local Hoover reps and the resultant cam-n had extra punch and coverage through joint interest.

The campaign was planned by the theatre and over's branch manager over an eight-week iod, with the main costs being borne by over. A decorated float made a town tour days prior to playdate. Over a nine-mile us more than 280 window displays were ed.

special newspaper was produced and 13,000 es were distributed at the theatre and from ers' counters.

ess advertising had the same "big" oach, full pages were taken in all main l papers and the "I Spy" contest brought rge number of entries.

o get people talking and to show appreciation for their help, all Hoover salesmen and shop assistants were admitted to the theatre at reduced prices. Bookmarks and the usual renter's aids completed another neat and well-spread campaign.

An attractive and eye-catching foyer display was arranged by **C. Jones,** Regal, Harrogate, for "The Nun's Story." This was simple and in perfect taste, a coloured painting of Audrey Hepburn in the centre of a leaded window was set in banks of flowers and its very simplicity would have gained more attention than a more flamboyant and larger display.

Advance booking

Managers are experiencing the gradual introduction of an advance booking policy and I hope this individual arrangement will eventually become normal cinema policy. I am convinced it is the only method to build up an attitude in the public mind that the cinema is no longer the place to go when everything else fails, but one for which patrons can plan and be assured of seats.

G. Williams, Regent, Chatham, made a feature of his advance-booking office which was attractive and drew special attention to the new policy. A gala opening night audience included representatives from the Town Hall, hospitals, police and magistrates and all normal publicity laid emphasis on the separate performance policy.

L. A. L. Moneypenny, Odeon, Jersey, had one item in his campaign for "South Pacific" which would have gained as much attention as all the others put together.

This was a large banner across the town's cross roads. Knowing Jersey I appreciate that most holiday-makers and residents pass this section at some time. Special permission had to be gained from the State's Greffier and the Public Works Committee, and it shows the kind of public relations the manager and theatre must have built with the Island's civic authorities.

Four-part serial

Kenneth Edmondson, Odeon, Chester, placed a four-part serial for "Once More with Feeling" with his local paper. This was well illustrated and looks a fine advance selling platform for the film. Competition leaflets were distributed at the theatre and from shops, prizes in this Yul Brynner and Kay Kendall general knowledge contest, were premium bonds.

Normally, tie-ups with national advertisers are with particular films, but **T. A. Steeples,** Essoldo, Rotherham, arranged one with Remington Electric Shavers with his theatre as the dual selling link. Special displays and demonstrations were arranged at the theatre, and even composite advertising was used in the press.

It appears from the press and the general interest this stunt caused, that the tie-up was well worth while, gaining for the theatre mentions which, on the broadest basis, is bound to be to its benefit.

Frank Lewis, Majestic, Bridgnorth, had a fine full foyer display for "Our Man in Havana." The national tie-up also helped him gain the first ever full composite page in his local paper and shop and away-from-the-theatre displays were also wider and more numerous than usual.

Selling appeal

G. Tuit, Essoldo, Hackney, had a good return from his tie-up with Remington Razors for "Sons and Lovers." Two full windows were gained from dealers, and these carried well balanced material for film and razor. One of these was "live" with a man having a quick shave before "taking his girl to see 'Sons and Lovers.'" The pictures fully confirm Tuit's claim that the displays were eye-catching and with selling appeal.

Obviously for a film title like "Let's Get Married," the always attractive wedding gowns are a must. **C. Jones,** Regal, Harrogate, incorporated wedding-gowned models in his theatre displays. They were simple, set in the front of attractive and gay wallpaper on which the normal renter's material had been arranged.

For the first time a half composite page was obtained in the main local newspaper groups publications, and a local art student designed the display cards that were used in window displays. Two laundries distributed leaflets featuring a picture of the star in a laundry scene from the film and the local baker made a special wedding cake for display at the theatre.

I see that the ABC Minors have their own newspaper at the Regal, Wakefield, where the manager has found a fine way of imparting the regular Saturday morning news items to his youngsters, and as the news-sheet is paid for by advertising, I can see the size and scope of such a publication being vastly extended in the future.

The Showman also commends . . .

Figures in parentheses indicate number of credits

AMES, J. O., Odeon, Weybridge: Wake Me When It's Over. **Allgood, J. V.,** Empire, Mansfield: Jazz-boat. **Ackroyd, R.,** Odeon, Newton Abbot: The Heat of the Summer. **Amerena, P. C.,** Odeon, Ramsgate: Happy Anniversary. **Askew, L.,** Savoy, Colne: Upstairs and Downstairs, Genevieve/Doctor in the House, Yellowstone Kelly, S.O.S. Pacific, Expresso Bongo (6). **Abbots, J. W.,** Regal, Newbury: The Rough and the Smooth, The Case of Dr. Laurent, The Horse Soldiers, Please Turn Over, Desert Mice, Babette Goes to War, Pillow Talk (7). **Atkinson, C.,** Playhouse, Windsor: Two-Way Stretch, A Touch of Larceny (2). **Anthony, E. H.,** Dominion, Harrow: The Bramble Bush, Bluebeard's Ten Honeymoons, The Angry Silence (3). **Archer, D. J.,** Empire, Coventry: Carry On Constable, Goliath and the Barbarians (2). **Atkinson, A.,** Regal, Beverley, Leeds: Children's club. **Allen, A. A.,** Regal, Sidcup: Two-Way Stretch, The Jay-hawkers (2).

ABELL, D. G., Odeon, Brighton: Cone of Silence. **Amerena, P. C.,** Odeon, Ramsgate: Theatre publicity. **Alexander, J.,** Gaumont, Wolverhampton: Theatre publicity. **Adams, L. F.,** A/M., Odeon, Ipswich: Our Man in Havana, Sink the Bismarck! (2). **Aspen, W. W.,** Odeon, Blackburn: Happy Anniversary. **Ackroyd, R.,** Odeon, Newton Abbot: Wedding in Springtime. **Allan, S. G.,** Roxy, Glasgow: Operation Petticoat. **Allgood, J. V.,** Empire, Mansfield: Too Young to Love. **Alexander, R.,** Odeon, Bilston: On the Beach. **Askew, Miss M.,** Odeon, Kenton: The Challenge. **Amies, A. G.,** Broadway, Peterborough: Odds Against Tomorrow. **Affolter, L. M.,** Odeon, Crewe: The Battle of the Sexes.

BRISSENDEN, F. E., Gaumont, Dover: Beyond The Curtain. **Browne, J. E.,** Odeon, Yeovil: Conspiracy of Hearts. **Brader, P. J.,** Plaza, Dudley: The Angry Silence. **Bird, T. W.,** Gaumont, Whitley Bay: Hound Dog Man. **Bower, C.,** Gaumont State, Kilburn: Sink the Bismarck! **Baker, G.,** Gaumont, Manchester: South Pacific. **Bedford, H.,** Gaumont, Derby: Beloved Infidel. **Baker, R.,** Hippodrome, Colchester: Publicity. **Brown, C. E.,** Gaumont, Preston: Anatomy of a Murder. **Bennett, R. W. G.,** Gaumont, Nottingham: A Touch of Larceny. **Brooks, W. G.,** Ritz, Market Harborough: Tommy the Toreador. **Baker, R. C.,** Odeon, Hanley: Cast A Long Shadow. **Brown, L. J.,** Ritz, Felixstowe: Carousel, Darby O'Gill and the Little People (2). **Barber, B.,** A/M., Central, Kidderminster: Upstairs and Downstairs, Tommy the Toreador (2). **Baron, B.,** A/M., Ritz, Bradford: Let's Get Married. **Butcher, M.,** Pavilion, Stanningley: Children's club. **Bloom, B.,** Reo, Liverpool: I'm All Right, Jack. **Bullock, A. D.,** Palace, Erdington: Follow a Star. **Boddy, S. G.,** Essoldo, Southsea: Two-Way Stretch, Moment of Danger, The King and I (3). **Broadhurst, A.,** Luxor, Eastbourne: The Angry Silence. **Boddy, G.,** Savoy, Portsmouth: Please Turn Over, Don't Panic Chaps, The F.B.I. Story, Tamango, A Summer Place, Moment of Danger (6). **Boot, A.,** Regal, Southport: Inn For Trouble, Carry On Constable, The Angry Silence (3). **Barbour, G. B.,** Regal, Great Yarmouth: Conspiracy of Hearts, Too Young To Love, The League of Gentlemen (3). **Brown, H.,** Savoy, Enfield: The Ten Commandments, The Angry Silence, Cash McCall, Moment of Danger, Two-Way Stretch, The F.B.I. Story (6). **Bloom, B.,** Reo, Liverpool: A Summer Place, Deadline Midnight (2). **Brooks, W. G.,** Ritz, Market Harborough: Public relations. **Bulmer, S. J.,** Savoy, Holloway: Expresso Bongo, The Scarface Mob, The Stranglers of Bombay, Please Turn Over, A Summer Place (6). **Brannan, J.,** Odeon, Burnage: North-West Frontier. **Baker, G.,** Gaumont, Manchester: South Pacific. **Bridger, A. P.,** Ritz, Maidstone: The Scarface Mob, The Bramble Bush, Bottoms Up (3).

BROWN, C. E., Gaumont, Preston: Happy Anniversary. **Baldwin, J.,** Regal, Attercliffe: Press publicity. **Boddy, J. G.,** Savoy, Portsmouth: Bottoms Up, The Angry Silence (2). **Bedford, H.,** Gaumont, Derby: Happy Anniversary. **Brooks, W. G.,** Ritz, Market Harborough: Public relations, Follow a Star, Stage presentation, Don't Panic Chaps, Newsreel publicity, Children's club (6). **Burness, A.,** ABC, Handsworth: Two Way Stretch. **Baker, R. C.,** Odeon, Hanley: Too Young to Love. **Birse, H. C.,** New Victoria, Edinburgh: Solomon and Sheba. **Barstow, D. J.,** A/M., Gaumont, Portsmouth: Cone of Silence. **Beven, J. N.,** Pavilion, Hackney: Seven Thieves. **Brown, J. A.,** Gaumont, Edinburgh: Who Was that Lady. **Bromley, E.,** Gaumont, Oldham: Conspiracy of Hearts. **Bentley, G. R.,** Odeon, Llandudno: Happy Anniversary. **Barton, E. D.,** Odeon, Bath: Our Man in Havana. **Baker, P. H.,** Odeon, Portsmouth: Beyond the Curtain. **Beedie, W. C.,** A/M., Gaumont, Dundee: Operation Petticoat. **Brooker, W. E.,** Odeon, Dagenham: The Last Angry Man. **Brannan, J.,** Odeon, Burnage: On the Beach. **Bennett, G. E.,** Gaumont, Burslem: On the Beach. **Baxter, F.,** Picture House, Leicester: Up in Arms. **Barnes, E.,** Gaumont, Stoke: Too Young to Love. **Beetles, B. W.,** Odeon, Cheetham Hill: On the Beach. **Barker, F.,** Odeon, Burnley: Wedding in Springtime. **Bee, J.,** Odeon, Worcester: Journey to the Centre of the Earth. **Bint, B.,** Odeon, Sale: On the Beach. **Blease, G. B.,** Odeon, Bolton: Conspiracy of Hearts. **Brinley, L. J.,** Gaumont, Exeter: Jazz Boat, Wedding in Springtime (2). **Bowen, S. H.,** Odeon, Newport: Sink the Bismarck! **Bee, J.,** Odeon, Worcester: Wedding in Springtime, Jazz Boat (2). **Bignell, A. W.,** Odeon, Redhill: Children's Club. **Blease, G. B.,** Odeon, Bolton: Happy Anniversary. **Bradshaw, R.,** Odeon, Leeds: League of Gentlemen. **Baker, P. H.,** Odeon, Portsmouth: A Terrible Beauty.

COLLINGS, B. E., Rialto, Liverpool: A Woman Like Satan. **Carter, A. R.,** Odeon, Guernsey: Conspiracy of Hearts. **Crawshaw, R.,** Odeon, Taunton: Happy Anniversary, Jazzboat (2). **Crawley, V. A. H.,** Odeon, Sevenoaks: Journey To the Centre Of the Earth. **Crisp, A. G.,** Odeon, Southend-on-Sea: Conspiracy of Hearts. **Callander, D.,** Vandyck, Bristol: Stranglers of Bombay, From Here to Eternity, Please Turn Over, Frankenstein's Daughter (4). **Calcott, J. J.,** Gaumont, Walham Green: The Challenge. **Currie, A. F.,** Odeon, Faversham: Happy Anniversary, The Battle of the Sexes (2). **Chantrey, G. M.,** Odeon, Glasgow: Theatre publicity. **Crane, G. J. V.,** Odeon, Norwich: Happy Anniversary, Once More with Feeling (2). **Court, H. J.,** Gaumont, Portsmouth: Once More with Feeling. **Channing, T.,** Gaumont, Middlesbrough: The Scarface Mob. **Cook, R. L.,** Odeon, Middlesbrough: On the Beach, Public relations (2). **Cox, G. A.,** Odeon, Dalston: Sink the Bismarck! **Cully, N.,** Coliseum, Whitley Bay: A Summer Place, The Case of Dr. Laurent (2). **Crate, L. H.,** ABC, Dunstable: Public relations, Pillow Talk, The F.B.I. Story, Tommy the Toreador, Jack the Ripper, Two-Way Stretch (6). **Cook, R. L.,** Savoy, Swindon: Public relations, A Summer Place, The Scarface Mob, Please Turn Over (4). **Claughton, J. L.,** ABC, Handsworth: Behemoth the Sea Monster, Tamango, Moment of Danger, Carry On Constable, A Summer Place, Up In Arms (6). **Crabb, R. J.,** Lyric, Wellingborough: Public relations, Children's club, Let's Get Married, Moment of Danger, Our Man In Havana, Bluebeard's Ten Honeymoons (6). **Campbell, J. G.,** Regal, Coatbridge: A Summer Place, Expresso Bongo, Children's club, House on Haunted Hill (4). **Caufield, J.,** Regal, Halifax: Children's club, May Wedding, Newsreel publicity (3). **Crane, H. F.,** Adelphi, Birmingham: Public relations. **Cordier, P. J.,** Rex, Norbury: Royal Wedding, Holiday Hit Parade, Bluebeard's Ten Honeymoons, Inn For Trouble, Carry On Constable, Let's Get Married (6). **Carpenter, A. M.,** Odeon, Sutton: The Horse Soldiers. **Charles, R.,** Regal, Camberwell: The Bramble Bush. **Chapman, T. F.,** New Empress, Nottingham: Public relations. **Crane, G. J. V.,** Odeon, Norwich: The Horse Soldiers. **Court, H. J.,** Gaumont, Portsmouth: Conspiracy of Hearts, Indian Fighter (2).

CHURCHER, A. R., Ambassador, Hayes: Seven Thieves. **Clark, C.,** Odeon, Scotstoun: Operation Petticoat. **Channing, T.,** Gaumont, Middlesbrough: Happy Anniversary. **Cully, N.,** Coliseum, Whitley Bay: Deadline Midnight, Moment of Danger (2). **Carpenter, A. M.,** Odeon, Sutton Coldfield: Children's club. **Carey, D. P.,** A/M., Odeon, Portsmouth: A Woman Like Satan. **Crook, T. W.,** Casino, Liverpool: Operation Petticoat. **Crisp, A. G.,** Odeon, Southend: Cone of Silence, The Mountain Road (2). **Campbell, H. S.,** Ritz, Southend: The Challenge. **Crane, G. J.,** Odeon, Norwich: Once More With Feeling. **Carter, E. C.,** Gaumont, Dagenham: Seven Thieves. **Clarke, D.,** Odeon, Derby: The Scarface Mob. **Curry, J.,** Gaumont, South Shields: Too Young to Love. **Cowlrick, H.,** St. Georges, York: The Jayhawkers. **Crawford, W.,** Gaumont, Hamilton: Wedding in Springtime. **Crawley, V. A.,** Odeon, Sevenoaks: A Queen is Crowned. **Currie, A. F.,** Odeon, Faversham: Carmen Jones. **Carpenter, A. M.,** Odeon, Sutton Coldfield: On the Beach. **Crawford, W.,** Gaumont, Hamilton: Al Capone. **Cooke, W.,** Odeon, Kettering: Sink the Bismarck! **Connett, F. A.,** Gaumont, Weymouth: Conspiracy of Hearts. **Clarke, D.,** Odeon, Derby: Hound Dog Man. **Campbell, H. S.,** Ritz, Southend: A Terrible Beauty. **Craig, B. I.,** Odeon, Cardiff: The Royal Ballet. **Cross, P. A.,** Odeon, Shirley: Wedding in Springtime. **Chantrey, G. M.,** Odeon, Glasgow: Conspiracy of Hearts.

DRACOTT, C. H., Odeon, Liverpool: Can Can. **Dawson, A. E.,** Odeon, Darlington: Wedding in Springtime, Conspiracy of Hearts (2). **Davids, A.,** Gaumont, Worcester: Our Man in Havana. **Deacon, V. H.,** Gaumont, Coventry: Our Man in Havana. **Dean, D. F.,** Gaumont, Smethwick: A Touch of Larceny. **Downes, R. H.,** Gaumont, Birkenhead: Peyton Place. **Dickinson, J. F.,** Odeon, Rochdale: Conspiracy of Hearts. **Davids, A.,** Gaumont, Worcester: The Battle of the Sexes. **Dickinson, J. F.,** Odeon, Rochdale: Happy Anniversary. **Downes, R. H.,** Gaumont, Birkenhead: Heller in Pink Tights. **Dawson, A. E.,** Odeon, Darlington: Our Man in Havana.

EDMUNDSON, J., Ritz, Bradford: Moment of Danger. **Edwards, T.,** Victory, Liverpool: Public relations. **Ewin, T.,** Ritz, Winchester: Against All Flags. **Evans, A.,** Savoy, South Shields: Deadline Midnight. **Eccleston, N. L.,** Palace, Lancaster: A Summer Place, The Bramble Bush, Moment of Danger, Cash McCall (4).

EDWARDS, T., Victory, Liverpool: Four Skulls of Jonathan Drake.

FARMER, R., Gaumont, St. Albans: Hound Dog Man. **Furber, J.,** A/M., Gaumont, Portsmouth: Who Was That Lady. **Felton, R. J.,** Odeon, Wolverhampton: Our Man in Havana, A Woman Like Satan (2). **Fray, R. W.,** Gaumont, Hinckley: Conspiracy of Hearts. **Firman, S. A.,** Odeon, Hatfield: Sink the Bismarck! **Fallowfield, G. P.,** Gaumont, Rayners Lane: The Challenge. **Fenner, J. B.,** Odeon, Bradford: Conspiracy of Hearts. **Freedman, L.,** Odeon, Perry Bar: Wedding in Springtime. **Frewin, T.,** Gaumont, Rochester: Your Money or Your Wife. **Fenner, J. B.,** Odeon, Bradford: Our Man in Havana. **Fail, D. P.,** Gaumont, North Shields: Our Man in Havana.

FARMER, R., Gaumont, St. Albans: The Challenge. **Felton, R. J.,** Odeon, Wolverhampton: On the Beach. **Fowler, C. L.,** Essoldo, Huddersfield: North by Northwest. **Frisby, E. H.,** Empire, Coventry: The Bramble Bush.

GAUKRODGER, J., Odeon, Rotherham: Our Man In Havana. **Glover, A. G.,** Astra, Sundern: The Navy Lark. **Gent, H.,** Royal Hippodrome, Liverpool: A Woman Like Satan. **Goss, R. P.,** Gaumont, Chorlton: The Shakedown, Odds Against Tomorrow (2). **Goodman, D. J.,** Gaumont, Wood Green: Sink the Bismarck! **Grant, I.,** Astoria, Streatham: Our Man in Havana. **Grossman, H.,** Savoy, Uxbridge: Odds Against Tomorrow, The Jay-hawkers, The Heat of the Summer, Too Young To Love, The Mating Urge, Lorna Doone (6). **Gray, A.,** Ritz, Chatham: Happy Anniversary, Too Young to Love, Our Man in Havana (3). **Gray, K. J.,** Ritz, Aldershot: The F.B.I. Story, Public relations, Tamango, The Scarface Mob, A Summer Place, The Stranglers of Bombay, The Man Who Could Cheat Death (7). **Gibson, A. M.,** Gaumont, Greenock: Beloved Infidel. **Gallacher, J. A.,** Regal, Kilmarnock: The Nun's Story. **Gold, J.,** Grosvenor, Hillhead: Public relations. **Gaston, P. H.,** Ritz, Keighley: Please Turn Over.

GISLINGHAM, E. A., Gaumont, Cheltenham: On the Beach. **Gold, J.,** Grosvenor, Hillhead: Imitation of Life, Public relations (2). **Gilbert, H. J.,** Savoy, Enfield: Let's Get Married, School for Scoundrels, Hell is a City, Peeping Tom, The Scarface Mob, Tamango (6). **Gallacher, J. A.,** Regal, Kilmarnock: A Summer Place, Odds Against Tomorrow (2). **Grant, I.,** A/M., Astoria, Streatham: Theatre publicity. **Green, G. J.,** Odeon, Chorley: North-West Frontier. **Gibson, A. M.,** A/M., Gaumont, Greenock: The Five Pennies. **Green, J. A.,** West End, Birmingham: Theatre publicity. **Gilchrist, B.,** Gaumont, Carlisle: On the Beach. **Gurr, C. W.,** Odeon, Barnet: Operation Petticoat, Anatomy of a Murder, Conspiracy of Hearts (3).

GOLDTHORPE, B., Odeon, Stockton: Wedding in Springtime. **Green, J. A.,** West End, Birmingham: South Pacific. **Gurr, G. W.,** Odeon, Barnet: Cone of Silence. **Green, J. A.,** West End, Birmingham: Theatre publicity. **Greaves, W. L.,** Gaumont, Dudley: The Story on Page One. **Gent, H.,** Royal Hippodrome, Liverpool: Our Man in Havana. **Green, G. J.,** Odeon, Chorley: Anatomy of a Murder. **Gilchrist, B.,** Gaumont, Carlisle: Our Man in Havana. **Gibson, A.,** Gaumont, Greenock: Conspiracy of Hearts. **Goss, R. P.,** Gaumont, Chorlton: Operation Petticoat. **Girdler, R. C.,** Odeon, Uxbridge: Seven Thieves, Wedding in Springtime (2). **Gasper, K. J.,** Odeon, Hornchurch: Wedding in Springtime, Theatre publicity (2). **Gislingham, E. A.,** Gaumont, Cheltenham: League of Gentlemen. **Gilchrist, B.,** Gaumont, Carlisle: Children's club. **Gordon, R. E.,** Odeon, Llanelly: Beloved Infidel. **Gibson, A.,** A/M, Gaumont, Greenock: Wedding in Springtime. **Gordon, R. E.,** Odeon, Llanelly: Our Man in Havana. **Greenaway, V. H.,** Odeon, Muswell Hill: Public relations. **Gislingham, E. A.,** Gaumont, Cheltenham: Conspiracy of Hearts.

HURRY, E. C., Regal, Edmonton: Theatre publicity. **Hallam, A. E.,** A/M, New Empress, Nottingham: Public relations. **Holroyd-Doveton, J. D.,** Gaumont, Swindon: Our Man in Havana. **Hallam, A. E.,** A/M, New Empress, Nottingham: Children's club, The FBI Story, Public relations, Tommy the Toreador (4). **Haigh, D.,** Palace, Heckmondwike: Children's club. **Holman, L.,** Regal, Streatham: Public relations. **Handford, E. G.,** Rex, Bedminster: Carry On Constable. **Huributt, Miss E.,** A/M, ABC, Birmingham: Children's club. **Harris, J. R.,** A/M, Odeon, Worcester: Too Young to Love. **Howes, G. A.,** Gaumont, Salisbury: Too Young to Love. **Hubball, H.,** Odeon, St. Albans: Wedding in Springtime, Children's club, Public relations (3). **Hall, H.,** Cavendish, Derby: The King and I. **Horsley, R. E.,** Palace, Gateshead: Too Young to Love. **Hobart, S. J.,** Odeon, East Dulwich: A Touch of Larceny, Our Man in Havana (2). **Helyer, J.,** Gaumont, Nottingham: A Woman Like Satan. **Hole-Gale, J. D.,** Odeon, Leeds: Cone of Silence. **Hayward, A. E.,** A/M, Gaumont, Ipswich:

...yhawkers. **Hurry, E. C.,** Regal, Edmonton: ...f Silence. **Higgms, H. R.,** Gaumont, Burton-...nt: Pillow Talk. **Herold, C.,** Odeon, Morden: ... Anniversary. **Henderson, W.,** Gaumont, ...n-under-Lyne: Pillow Talk. **Honeyman, R. G.,** ... Ayr: Our Man in Havana. **Higham, C. G.,** ... Finsbury Park: The Challenge. **Hutchings,** ...deon, Plymouth: Your Money or Your Wife. ...rt, **S. J.,** Odeon, East Dulwich: Summer of ...eventeenth Doll. **Howes, G. A.,** Gaumont, ...ury: Conspiracy of Hearts. **Higgins, H. R.,** ...ont, Burton-on-Trent: Your Money or Your ... **Heaslewood, R. H.,** Gaumont, Taunton: Stage ... **Hodgson, P. A.,** Gaumont, Clapham: Beyond ...urtain. **Hockings, K. J.,** Odeon, St. Austell: ...Man in Havana. **Houston, R.,** Astor, Glasgow: ...w a Star. **Haggart, G.,** Carlton, Glasgow: ...w a Star. **Honeyman, R. G.,** Odeon, Ayr: ...ing in Springtime. **Hardy, D.,** Odeon, Lincoln: ...ding in Springtime, Children's club (2). **Harvey,** ... Odeon, South Shields: Our Man in Havana. ...S. G. A.,** Gaumont, Salisbury: Wedding In ...ngtime. **Hubball, H.,** Odeon, St. Albans: Public ...ions. **Hobart, S. J.,** Odeon, Dulwich: Seven ...ves. **Hurry, E. C.,** Regal, Edmonton: Public ...ions, Sink the Bismarck! (2). **Hellawell, R.,** ...seum, Whitby: Tommy the Toreador, The ...l Story, On the Beach (3). **Hawkings, T. W.,** ...ce, Arbroath: A Summer Place, Public rela-... Please Turn Over, Expresso Bongo, Tommy ... Toreador (5). **Haigh, D.,** Palace, Heckmond-...e: Press publicity, Children's club (2). **Helley,** ... Regal, Wakefield: Two-Way Stretch. **Handford,** ... G., Rex, Bedminster: The Bramble Bush, Cash ...cCall (2). **Holman, S. D.,** Plaza, Plymouth: She ...emons. **Hadfield, C.,** Regal, Canterbury: The ...rface Mob, Moment of Danger, Pillow Talk, ...arry On Constable, A Summer Place (5). **Hol-...brough, E. M.,** A/M., Palace, Erdington: Journey ...o the Centre of the Earth. **Hodder, R. W.,** A/M., ...Rex, Norbury: Public relations. **Holman, L. F.,** ...Regal, Streatham: Bottoms Up, Public relations (2). **Hallam, A. E.,** New Empress, Nottingham: The ...Derby. **Hargreaves, K.,** Regal, Southport: Bottoms ...Up. **Handford, E. G.,** Rex, Bedminster: Goliath. **Hindle, J.,** Essoldo, Blackburn: Goliath. **Huributt, ...E.,** ABC, Birmingham: Public relations. **Hall, ...K. A.,** Forum, Liverpool: Tamango. **Holmes, ...F. L.,** Ritz, Sunderland: A Summer Place. **Hey, ...C.,** Ritz, Keighley: Expresso Bongo. **Heaslewood, ...R. H.,** Gaumont, Taunton: Wedding in Springtime.

INGRAM, W., Gaumont, Glasgow: South Pacific.
ISHERWOOD, N., Odeon, Rhyl: Our Man in Havana.

JONES, A., A/M, Odeon, Jersey: The League of Gentlemen. **Jones, R.,** Gaumont, Chester: Cash McCall. **Jones, W. T.,** Odeon, Newport: Conspiracy of Hearts. **Jones, R.,** Gaumont, Chester: Hound Dog Man.
JONES, L., Picture House, Askern: Children's club.

KELLY, P. N., Odeon, Whalley Range: On the Beach. **Kyle, W. G.,** Odeon, Bury St. Edmunds: Sink the Bismarck!

LENNOX, G., Toledo, Muirend: Hell Below Zero, The Devil's Disciple, The FBI Story, Two Way Stretch (5). **Lake, J.,** Savoy, Luton: Hell is a City, The Rise and Fall of Legs Diamond, The World in His Arms (3). **Laybourne, H.,** Odeon, Southsea: Cone of Silence. **Lendrum, E. P.,** Odeon, Sittingbourne: Battle of the Sexes. **Lockyer, G.,** Odeon, Stafford: Anatomy of a Murder. **Learmonth, W.,** Gaumont, Perth: Conspiracy of Hearts, Our Man in Havana (2). **Lane, R. W.,** Odeon, Folkestone: Children's club, Wedding in Springtime (2). **Laidlaw, B. H., Gaumont,** Kirkcaldy: Wedding in Springtime. **Lockyer, G.,** Odeon, Stafford: On the Beach. **McLaughlin, T.,** Odeon, Hounslow: Cone of Silence. **Lowe, D. P.,** Gaumont, Ipswich: Journey to the Centre of the Earth, Frankenstein's Daughter (2). **Lloyd, K. B.,** Gaumont, Southport: Wedding in Springtime, Sink the Bismarck! (2).

MURRAY, W. S., Gaumont, Anfield: The King and I. **Monteith, S. C.,** Gaumont, Anniesland: Children's club. **Miller, R. E.,** Gaumont, Aberdeen: Our Man in Havana, Wedding in Springtime (2). **Moncur, J. B.,** Odeon, Barrow: Conspiracy of Hearts. **Moorse, M. S.,** Gaumont, Doncaster: Wedding in Springtime. **Moore, G.,** Gaumont, Barnsley: Sink the Bismarck! **Murphy, P. D. L.,** A/M, Odeon, Chester: On the Beach. **Moneypenny, L. A.,** Odeon, Jersey: Conspiracy of Hearts. **Meggison, C. P.,** A/M, Odeon, Blackpool: Happy Anniversary. **Martin, G. G.,** Odeon, Gillingham: Sink the Bismarck! **Marshall, P. T.,** Gaumont, Edgware: Cone of Silence. **Moffat, W. T.,** Gaumont, Southsea: Beyond the Curtain. **Martin, L. A.,** Gaumont, Romford: The Last Angry Man. **Moncur, J. B.,** Odeon, Barrow: Our Man in Havana. **Miller, R. E.,** Gaumont, Aberdeen: Sink the Bismarck! **McIver, R. C.,** Odeon, Ashford: Conspiracy of Hearts. **Mann, D. E.,** Gaumont, Grimsby: The League of Gentlemen. **Moore, G.,** Gaumont, Barnsley: Wedding in Springtime. **Murphy, P. D.,** A/M, Odeon, Chester: Anatomy of a Murder, Wedding in Springtime (2). **Moneypenny, L. A.,** Odeon, Jersey: The Mountain Road. **Moore, G.,** Gaumont, Barnsley: Conspiracy of Hearts. **Martin, L. A.,** Gaumont, Romford: Wake Me When It's Over. **Minnican, H. N.,** Gaumont, Sunderland: A Woman Like Satan. **Moar, S.,** Odeon, Crosby: Conspiracy of Hearts. **Miller, R. A.,** Odeon, South Harrow: Seven Thieves.

NORRIE, M. N., Odeon, Andover: Conspiracy of Hearts. **Negus, R. D.,** Odeon, High Wycombe: Wedding in Springtime. **Newton, F. W.,** Gaumont, Cardiff: Sink the Bismarck! **Newman, G.,** Capitol, Leith: Sink the Bismarck! **Newton, F. W.,** Gaumont, Cardiff: The League of Gentlemen.

O'BRIEN, L. E., A/M., Gaumont, Peckham: Summer of the Seventeenth Doll.

PARNHAM, S. E., Odeon, Alfreton: Conspiracy of Hearts. **Parsons, M. J.,** Villa Cross, Handsworth: On the Beach. **Peters, N.** Ambassador, Slough: Once More With Feeling. **Prescott, C.,** Odeon, Bury: Conspiracy of Hearts. **Pearce, H. W.,** Odeon, Boston: Happy Anniversary. **Parnham, S. E.,** Odeon, Alfreton: Operation Petticoat. **Perks, J. F.,** Gaumont, Redditch: Too Young to Love. **Philcox, J. S.,** Gaumont, Bradford: Stage show. **Pass, D. H.,** Odeon, Dudley: Conspiracy of Hearts. **Phillips, T.,** Odeon, Luton: Sink the Bismarck! **Pearman, F. W.,** Gaumont, Wimbledon: The Last Angry Man. **Pleasants, J. C.,** Gaumont, Chatham: Hound Dog Man. **Pass, D. H.,** Odeon, Dudley: Our Man in Havana. **Phillios, F. W.,** Odeon, Scarborough: Wedding in Springtime. **Pass, D. H.,** Odeon, Dudley: Happy Anniversary. **Prescott, C.,** Odeon, Bury: Happy Anniversary. **Potts, R. H.,** Odeon, Exeter: Wedding in Springtime.

RAMSAY, S., Gaumont, Leeds: Our Man in Havana. **Redman, D.,** A/M., Odeon, Southampton: Look at Life. **Reay, F.,** Odeon, Sunderland: Battle of the Sexes. **Robertson, H.,** Gaumont, Bromley: Wedding in Springtime. **Roberts, C. W.,** Odeon, Wrexham: Anatomy of a Murder. **Redman, D.,** A/M., Odeon, Southampton: Summer of the Seventeenth Doll. **Reay, F., Odeon,** Sunderland: Sink the Bismarck!

SALTER, F. W., Gaumont, Rosehill: The Last Angry Man. **Symmons, B. E.,** Odeon, Harrogate: Conspiracy of Hearts. **Slatter, A. E.,** Regal, West Norwood: Wedding in Springtime. **Stephens, M. A.,** Gaumont, Upminster: School for Scoundrels. **Spurs, R. D.,** Odeon, Byker: Conspiracy of Hearts. **Simpson, A.,** Gaumont, Ayr: Odds Against Tomorrow. **Simpson, C. K.,** Odeon, York: Our Man in Havana, Wedding in Springtime (2). **Sheppard, H. P.,** Regal, Colchester: Wedding in Springtime. **Scardifield, J. A.,** Odeon, Dover: Once More With Feeling. **Seals, E. S.,** Odeon, Woking: Wedding in Springtime. **Shelton, D. C.,** Odeon, Camberley: Conspiracy of Hearts. **Stansfield, G.,** Odeon, Manchester: Battle of the Sexes. **Spriggs, B. S.,** Gaumont, Peckham: Once More With Feeling. **Selwyn, H.,** Gaumont, Stratford: Wedding in Springtime. **Silander, H.,** Gaumont, Reading: Wedding in Springtime. **Sanders, J.,** Odeon, Morecambe: Our Man in Havana. **Stewart, P. A.,** Odeon, Hamilton: Wedding in Springtime. **Shatwell, H. V.,** Gaumont, Halifax: Too Young to Love. **Stewart, P. A.,** Odeon, Hamilton: Conspiracy of Hearts. **Smith, J. L.,** Odeon, Loughborough: Happy Anniversary. **Spriggs, B. S.,** Gaumont, Peckham: Seven Thieves.

TOOLE, T., Odeon, Blackheath: On the Beach. **Tapsell, D.,** Gaumont, Hammersmith: Cone of Silence, Theatre publicity (2). **Thornton, P. J.,** Gaumont, Northampton: Press publicity. **Taylor, R. S.,** Regent, Brighton: A Terrible Beauty. **Tennant, R.,** Alhambra, Barnsley: Wedding in Springtime. **Thornton, A. F.,** Odeon, Burton-on-Trent: Our Man in Havana. **Thomas, B. R.,** A.M., Odeon, Reading: The League of Gentlemen. **Tappy, C. A.,** Odeon, Plymouth: The Royal Ballet. **Tildsley, V.,** A/M., Gaumont, Chelsea: Wedding in Springtime. **Thornton, P. J.,** Gaumont, Northampton: The League of Gentlemen. **Todd, R.,** Odeon, Blackpool: Public relations, Our Man in Havana, Wedding in Springtime (3). **Thompson, J.,** Odeon, Bromley: The Last Angry Man. **Tomokins, B.,** Odeon, Mile End: Who Was That Lady. **Thompson, J.,** R/M., Royalty, Hull: The Mummy. **Thompson, B.,** A/M., Tower, West Bromwich: The Bramble Bush, Bluebeard's Ten Honeymoons, May Wedding (3).

WINKS, J. T., Royal, Blairgowrie: I'm All Right Jack. **Williams, A. E.,** Odeon, Northfields: Children's club. **Williams, K.,** Empire, Darlington: The Five Pennies. **Wise, C. R.,** A/M., Odeon, Sale: Anatomy of a Murder, Operation Petticoat (2). **Wilmot, R. C.,** Odeon, Newcastle: Sink the Bismarck! **Watson, G.,** Gaumont, Guernsey: Expresso Bongo. **Watts, D. J.,** Odeon, Salisbury: Sink the Bismarck! **Wallace, G. S.,** Pavilion, Airdrie: Wedding in Springtime. **Williams, A. E.,** Odeon, Northfields: Cone of Silence. **Webb, W. L.,** Gaumont, Camden Town: Cone of Silence. **Wilmot, G. A.,** Odeon, Southampton: The Royal Ballet. **Wells, A. A.,** Odeon, Peckham: The Last Angry Man, Let's Get Married (2). **Wilmot, R. C.,** Odeon, Newcastle: The Battle of the Sexes. **Washford, F. A.,** Gaumont, Watford: Wedding in Springtime. **Watson, H. W.,** Odeon, Peterborough: Sink the Bismarck! **White, P. J.,** Odeon, Watford: Who Was That Lady. **Webb, A. C.,** Odeon, Canterbury: A Woman Like Satan, Wedding in Springtime (2). **Williams, A. E.,** Odeon, Northfields: Who Was That Lady.

ZAIDNER, M., Gaumont, Stamford Hill: Our Man in Havana, Conspiracy of Hearts (2).

'Kine.'-MGM £600 Contest

Milk Marketing Board helps to collar them

A PUPPY was offered by **R. C. Baker** of the Odeon, Hanley, for the best entry in a "Please Don't Eat The Daisies" painting competition held in conjunction with the *Stoke City Times* group of newspapers.

The June Dairy Festival resulted in an excellent tie-up with ten thousand bottle collars being distributed by three principal dairies in the city. The festival taking place in Hanley Park during playdate resulted in the distribution of heralds and the display of tie-up posters with the complete co-operation of the Milk Marketing Board.

Other tie-ups included, bookshops, Quaker Oats retailers, record stores and pet shops. One thousand heralds were distributed on a door-to-door basis.

A major display was placed in the entrance hall of the Hamilton Public Library to publicise "Please Don't Eat The Daisies" by manager **W. Crawford** of the Gaumont, Hamilton.

This library, open from 9 a.m. to 8 p.m., is the largest in Lanarkshire and the display resulted in fine publicity.

A giant book was constructed and a member of the theatre staff, enclosed in it, toured the town.

Good use was made of the national tie-ups linked with Quaker Oats, the Canine Defence League and the Milk Publicity Council.

Window presentations were secured and two thousand bottle collars were distributed by a local dairyman. Additionally, factory managements agreed to display publicity.

Personal contact

G. B. Green, of the Odeon, Chorley, decided that personal contact and word-of-mouth publicity was the correct approach to sell "Libel."

VIPs were invited to a special performance and these included the town clerk, police chief, solicitors, Judge Walcott (Lancaster Assizes), and numerous members of the law organisations.

Throwaways, in a summons-syled presentation were distributed away from the theatre. Members of the theatre staff contacted ten persons each and endeavoured to persuade them that "Libel" was the production to see.

Several window tie-ups were arranged for "Never So Few" by **H. Murray,** of the Gaumont, Sheffield. These featured specially selected shops and materials linking with scene stills. The book tie-up resulted in displays with the leading booksellers.

Copies of the book were sent to the film critics of the *Star* and the *Telegraph* which produced first-class coverage.

A large foyer display commenced the campaign for "Never So Few" submitted by **B. W. Beetles** of the Odeon, Cheetham Hill. This was sited six weeks ahead of playdate and was dressed with stills, newspaper cuttings and star gossip.

Glossy postcards were dispatched to selected personalities; a thousand heralds were distributed via factories and homes; personal letters were sent to old folk's organisations in an endeavour to boost matinees; and hanging cards were sited in clubs and hairdressing saloons.

A banner advertisement was placed in the *North Manchester Observer* and extra lineage inserted in the *Evening Chronicle* and *Evening News*.

RENTERS' NEWS

—continued from page 19

Hercules publicity helps Archway

AN UNPRECEDENTED number of bookings on the original "Hercules" handled by Archway Films has resulted, states the company, because of the publicity given to the names of Steve Reeves and "Hercules."

Archway Films has no copies of its version of "Hercules" available for the next three weeks and other weeks later in the year are gradually getting filled up.

There seems to be no doubt that "Hercules" will be one of the biggest money-spinners handled by Archway Films.

The new Archway release, "Slave Women of Corinth," supported by "Just Joe," is proving very successful. Bookings on this quota, all U programme, are coming in fast.

"Slave Women of Corinth" and "Just Joe" have already played in two or three key situations and the first results are most encouraging.

This week it opens in Regal, Manchester, recently taken over by the Star Circuit, and a terrific advertising campaign is being put out to launch it on its northern premiere.

Though it is an independent release, Archway has 20 copies of each film.

Alan White goes on matinees tour

CONTINUING its policy of bringing film personalities into direct contact with young members of the filmgoing public, Associated British has arranged a London cinema tour for Alan White, the Associated British contract star.

Beginning on September 3, White will make personal appearances at minors' matinees at leading Associated British cinemas in 11 centres.

This policy, exercised many times in the past, serves to build up interest in artists and, at the same time, fulfils a valuable function in giving youngsters an opportunity of meeting their favourites.

Pathe Pictorial films ballet sequence

A UNIT of Pathe Pictorial recently attended the Strand Theatre to film an excerpt from "The Princess," a musical fairy-tale which is to open on August 23.

Featured in the sequence was 12-year-old ballerina Claudia Cravey, from America. The Pathe Pictorial coverage, due shortly for release, shows the transformation of Claudia from a schoolgirl to a ballerina.

The unit was led by Roy Lewis, head of production, and included director-cameraman Martin Rolfe and Stan Gozee.

'Pollyanna' exhibition at Selfridges

SHOPPERS at Selfridges, in London, are seeing an exhibition of stills from Walt Disney's "Pollyanna"—in the Oxford Street firm's toy department on the third floor.

Twenty-three stills have been blown up to double crown size and captioned in sequence so that they tell the story of the orphan girl's impact on the American township of Harrington.

Centre-piece of the exhibition is a 'Tell-a-story' projector that screens 12 coloured scenes from the film in succession.

Selfridges is also running a main front window display of crystal chandeliers, augmented by a quad crown blow-up still of Adolphe Menjou selling cut glass prisms in the bazaar scene from "Pollyanna."

Lion International has 3 in Stockholm

IT'S BRITISH film week in Stockholm—with several Lion International pictures drawing the holiday crowds. There are two comedies—"Two-Way Stretch," starring Peter Sellers, which is in its seventh week at the Spegeln Cinema, and "Left, Right And Centre," the gay skit on British election campaigns, starring Ian Carmichael, in its fourth week at the Sture Cinema.

"The Angry Silence" has just opened at the new Skandia Cinema where it is assured of a long run.

Lion International also has an impressive lineup of box-office successes for future release in Sweden.

Festival awards go to 'Fugitive Kind'

UA'S "The Fugitive Kind" was given two awards at the San Sebastian Film Festival. Joanne Woodward received the Grand Prix as the best actress and the film won the festival's second prize.

"The Fugitive Kind" stars Marlon Brando, Anna Magnani and Miss Woodward.

'Kidnapped' is their film of month

WALT DISNEY'S "Kidnapped" has been chosen by *Tit-Bits* as the Film of the Month for August. A certificate of merit was given to the star, Peter Finch.

"Kidnapped," which had a tremendously successful West End season at Studio One, Oxford Street, and has been scored repeatedly in key pre-release situations, began general release this week.

The picture is scheduled for presentation on board the *Queen Mary, Empress of Britain* and *Saxonia.*

Disney's "Third Man on The Mountain" is also going to sea—on the *Strathmore, Carthage, Strathaird* and *Chusan,* and "Darby O'Gill and the Little People" is booked for screening on the *Strathmore.*

Rank's triumph in Hong Kong

RANK'S "North West Frontier" in its first run in Hong Kong, where the film ran concurrently at the Lee and Astor theatres, has set up a new record for any film ever played there.

The success of the Kenneth More-Lauren Bacall drama is in fact such that the previous record, set up six years ago, has been more than doubled!

The film opened with a gala premiere at the Lee theatre in aid of the Society for the Protection of Children under the patronage of Lieut. General Sir Roderick McLeod, G.O.C. British Forces in Hong Kong, and Lady McLeod.

Cycle exploitation for 'Hercules Unchained'

ONE of the major exploitation schemes in the "Hercules Unchained" campaign took place in Birmingham recently, when Liberace unchained a gold-plated Hercules cycle at a store situated next to the ABC Forum Theatre, which was playing the film.

The cycle was later flown to Canada for special exhibition, but Liberace purchased two regular models which were presented to local charity organisations at his request.

ABC's tie-up with Hercules cycles has been on a national scale. Hundreds of stockists throughout the country have collaborated on local advertising and posters have been displayed both in the shops and ABC Theatre vestibules.

Contest boosts 'Toby' with youngsters

A SERIES of "Toby Tyler" competitions in *Walt Disney's Weekly* brought in over 8,000 entries from young readers—at the rate of 850 a week for the period from May 2—July 4.

Coinciding with the early screenings of "Toby Tyler," these contests have proved valuable in helping to build up advance audience interest in the picture.

"Toby Tyler," now well launched on its general release, is attracting outstanding business. Stars of the picture include Kevin Corcoran (so well liked in "Pollyanna"), Henry Calvin, Gene Sheldon, Richard Eastham, Bob Sweeney and "Mr. Stubbs."

TRADE SHOWS

LONDON

August 22:

Mining Review (U). Data. Celluloid. 10.30 a.m.
Anna of Brooklyn (U). Columbia. Own Theatre. 10.30 a.m. and 2.30 p.m.

August 23:

The Big Fisherman. Walt Disney. Studio One. 10 a.m.
Piccadilly Third Stop (A). Rank. Own Theatre. 10.30 a.m. and 2.30 p.m.

August 24:

Ticket to Happiness (U). Columbia. Own Theatre. 2.30 p.m.
All the Young Men (A). Columbia. Own Theatre. 10.30 a.m. and 3 p.m.
Let's Make Love. 20th Century-Fox. Carlton. 10.30 a.m.

August 25:

A French Mistress. British Lion. Studio One. 10.30 a.m.
Three Moves to Freedom (A). Rank. Own Theatre. 10.30 a.m. and 2.30 p.m.

August 26:

Come Dance With Me (X). Columbia. Own Theatre. 10.30 a.m. and 2.30 p.m.

MANCHESTER

August 25:

Strangers When We Meet (A). Columbia. Odeon. 10.45 a.m.

LATE EXTRAS (LONDON)

August 18:

Le Marriage de Figaro; Two shorts. Connoisseur. Little Theatre, NFT. 2.30 p.m.

August 19:

Bullfight (X); Three shorts. Gala. International Film Theatre. 10.30 a.m.

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SITUATIONS VACANT ... 9d. per word
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SITUATIONS VACANT

COPY TYPIST required with knowledge of large and busy switchboard. Good salary and conditions.—Apply Anglo Amalgamated Film Distributors, Ltd., 113, Wardour Street, W.1.

LEADING Renter seeks experienced Exploitation Man to be based at their Leeds office and service North-East including Newcastle area.—M., Box 747, Kinematograph Weekly.

BBC requires Television Designer in Glasgow to undertake artistic and practical design of sets, set dressings, furniture and supply of captions and properties for all Scottish productions, Studio and outside broadcasts. Duties include advising producers on matters of set design; designing for all types of programmes and estimating in accordance with budget; supervising and organising work of design and scene staff; responsibility for ordering and accounting for use of raw materials. Applicants must have ability of high standard, together with professional experience in Television, films or theatre. Quick and accurate drafting, knowledge of scenery construction and accurate colour perception essential. Knowledge of Scotland and Scottish architecture and crafts desired. Salary £1,230 (possibly higher if qualifications exceptional) rising by five annual increments to £1,580 maximum per annum. Requests for application forms (enclosing addressed envelope and quoting reference 60.G.400 K.W.) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

CENTRAL OFFICE OF INFORMATION require an Assistant Sound Recordist (unestablished) to assist with sound recordings on tape designed for overseas broadcasting and to ensure that such recordings are of an acceptably high standard. Qualifications are a knowledge of tape and disc recording systems and experience of sound mixing and editing tape. Salary £800 to £1,025.—Write, giving age, full details of experience and qualifications, to Manager (P.E.2249), Ministry of Labour, Professional and Executive Register, Atlantic House, Farringdon Street, London, E.C.4.

GOVERNMENT of the Federation of Rhodesia and Nyasaland. Film Technician Sound Engineer, Central African Film Unit, Salisbury. Ministry of Home Affairs. Duties will include the supervision of all sound recording and operation and maintenance of RCA magnetic and optical sound recording equipment, also tape-recorders and synchronising amplifier. These duties will call for a certain amount of travelling, recording sound on location.

The commencing salary will be between £966 and £1,218 per annum, depending on experience, in a scale rising to £1,522 10s. per annum.—Application forms and further details from the Secretary (R), Rhodesia House, 429, Strand, London, W.C.2. Closing date August 31, 1960.

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SINGLE CHIEF OPERATOR (33), independent hall experience, desires opportunity to re-enter trade. Either relief or static position accepted providing lodgings available. Any area.—L., Box 746, Kinematograph Weekly.

CHIEF PROJECTIONIST desires position, experienced with most projector equipment. Good references, go any district.—J., Box 744, Kinematograph Weekly.

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Josh Billings says

"POLLYANNA" (Disney) is cleaning up at Studio One, Oxford Street, and it couldn't establish records without appealing to all classes and ages. The delightful period comedy melodrama has been patronised by the Prince of Wales and Princess Anne and the wise exhibitor will follow the Royal example and sidle up to "Pollyanna."

How to use the Ready Reckoner

The following tables in the form of a ready reckoner for calculation of film levy have been especially prepared by the "Kine." in collaboration with H.M. Customs and Excise.

Film levy is chargeable on all payments exceeding 11d. for admission to public performances of cinematograph films of a width exceeding 16-mm. Full details about the levy are given in Customs and Excise Notice No. 111.

In order to arrive at the amount of levy payable it is necessary first to calculate the "chargeable amount" by deducting from the total weekly takings for admissions at prices exceeding 11d. an amount equal to 11d. for each admission. The amount of levy due is 1/9th of the "chargeable amount." The first table in this ready reckoner shows the amount to be deducted from the total takings for admissions from 1 to 10,000, and the second table shows the amount of levy corresponding to "chargeable amounts" from 1d. to £1,000. The tables do not contain all admission figures nor do they show the levy payable for every "chargeable amount."

The numbers of admissions shown are as follows:

From	1 to 10	each number
From	20 to 100	each ten
From	150 to 1,000	each fifty
From	1,500 to 10,000	each five hundred

The "chargeable amounts" shown are:

From 1d.	to 1s.	at intervals of 1d.
From 2s.	to £1	at intervals of 1s.
From £2	to £10	at intervals of £1
From £20	to £100	at intervals of £10
From £150	to £1,000	at intervals of £50

Generally it will be necessary to add together at least two items to obtain the amount to be deducted or the amount of levy payable, as shown in the following examples:

Example 1. 2,673 admissions at prices exceeding 11d.
Total takings £327 11 8

Amount of Deduction (Table 1)

	£	s.	d.
2,500 admissions	114	11	8
150 ,, ...	6	17	6
20 ,, ...		18	4
3 ,, ...		2	9
	122	10	3

Deduct £122 10 3

Chargeable Amount £205 1 5

Amount of Levy (Table 2)

	£	s.	d.
£200	22	4	5⅓
£5		11	1⅓
1s.			1⅓
5d.			⅔
	22	15	8⅔

Levy payable £22 15 8⅔

Example 2. 6,318 admissions at prices exceeding 11d.
Total takings £764 17 9

Amount of Deduction (Table 1)

	£	s.	d.
6,000 admissions	275	0	0
300 ,, ...	13	15	0
10 ,, ...		9	2
8 ,, ...		7	4
	289	11	6

Deduct £289 11 6

Chargeable Amount £475 6 3

Amount of Levy (Table 2)

	£	s.	d.
£450	50	0	0
£20	2	4	5⅓
£5		11	1⅓
6s.			8
3d.			⅓
	52	16	3

Levy payable £52 16 3

Table I

Number of Admissions	Amount of Deduction	Number of Admissions	Amount of Deduction
	£ s. d.		£ s. d.
1	11	550	25 4 2
2	1 10	600	27 10 0
3	2 9	650	29 15 10
4	3 8	700	32 1 8
5	4 7	750	34 7 6
6	5 6	800	36 13 4
7	6 5	850	38 19 2
8	7 4	900	41 5 0
9	8 3	950	43 10 10
10	9 2	1000	45 16 8
20	18 4	1500	68 15 0
30	1 7 6	2000	91 13 4
40	1 16 8	2500	114 11 8
50	2 5 10	3000	137 10 0
60	2 15 0	3500	160 8 4
70	3 4 2	4000	183 6 8
80	3 13 4	4500	206 5 0
90	4 2 6	5000	229 3 4
100	4 11 8		
150	6 17 6	5500	252 1 8
200	9 3 4	6000	275 0 0
250	11 9 2	6500	297 18 4
300	13 15 0	7000	320 16 8
350	16 0 10	7500	343 15 0
400	18 6 8	8000	366 13 4
450	20 12 6	8500	389 11 8
500	22 18 4	9000	412 10 0
		9500	435 8 4
		10000	458 6 8

Table 2

Chargeable Amount	Levy	Chargeable Amount	Levy
£ s. d.	£ s. d.	£ s. d.	£ s. d.
1	1	2 0 0	4 5⅓
2	1⅓	3 0 0	6 8
3	2⅔	4 0 0	8 10⅔
4	4	5 0 0	11 1⅓
5	5⅓	6 0 0	13 4
6	6⅔	7 0 0	15 6⅔
7	8	8 0 0	17 9⅓
8	9⅓	9 0 0	1 0 0
9	10⅔	10 0 0	1 2 2⅔
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6 0	8	60 0 0	6 13 4
7 0	9⅓	70 0 0	7 15 6⅔
8 0	10⅔	80 0 0	8 17 9⅓
9 0	1 0	90 0 0	10 0 0
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11 0	1 2⅔		
12 0	1 4		
13 0	1 5⅓	150 0 0	16 13 4
14 0	1 6⅔	200 0 0	22 4 5⅓
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16 0	1 9⅓	300 0 0	33 6 8
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GOOD SHOW...IT'S

Sun-Pat *Elizabeth Shaw*

Helm ROGALL'S **DULCET**

The show's a success! Just keep SUN-PAT, ELIZABETH SHAW, HELM ROYAL and ROGALL'S CANDYLAND CONFECTIONERY circulating and your audience will be more than contented – and for you this will mean EXTRA sales.

ALL THESE—from 3d matinee lines to the 4/- gift boxes—are Show Headliners—

Salted Peanuts · Salted Cashews · Salted Mixed Nuts
Mixed Nut Kernels · Nuts and Raisins · Popcorn
Peanuts and Raisins · Kandy Nuts · Chocolate Toffees
Assorted Fruit Jellies · Chocolate Peanuts · Chocolate Coated Raisins
Peanut Brittle · All-Nut Bars · French Nougat · Coconut Squares
Jelly Drops · Matinee Assortment · All Nut and Fruit Mix · Chocolate Almonds
Chocolate Hazels · Chocolate Brazils · Orange Milk Blocks · Milk Chocolate Blocks
Milk Chocolate Discs · Orange Milk Discs · Chocolate Mint Crispettes
Chocolate Fruit Crispettes · Liqueur Tots · Digestive Mint Creams
Chocolate Mint Creams · Chocolate Assorted Creams · Chocolate Coffee Creams
Chocolate Mint Crisps · Chocolate Ginger Leaves · Chocolate Digestive Mints
Gift Box (Milk) · Gift Box (Plain) · Bon-Bons · Harlequin Fruits
Chocolate Apricot Leaves · Chocolate Pineapple Leaves · Almond and Fruit Nougat Bar

Also, Dulcet lines, including the nationally known Sky Mints and Herbal Pieces and Swan Lake Assortment.

Send this coupon for sample range to:
L. G. HUTCHINSON (Sales Manager · Cinema Division)
H.S. WHITESIDE & CO. LTD · LONDON SE5. *Phone: RODNEY 5432 (15 lines)*

Name .....

Address .....

K.W.S.

The tastiest treat of our time

DUET—One Shilling. Another Eldorado "Double the Profit" winner for Cinema Sales. The nearest thing to Raspberries and Cream in the Cinema.

ELDORADO A SALES SE

Devon Creamery, St ndon, S.E.1. Tel: W

An artist's impression of Hemel Hempstead Odeon and the Presto Bar—the subject of this article. Although an integral part of the overall theatre design, the bar is an entirely independent unit with its own entrance and facilities

HEY 'PRESTO'!

OPENING of CMA's new Hemel Hempstead Odeon at the end of this month will also see the launching of an exciting new project by the company's catering department. For, designed as an integral part of the new Odeon block is a quick-service refreshment bar with the appropriate name of "Presto."

Though CMA catering now operates in more situations outside London than any other caterer in the country, this is its first Presto Bar and its success may well inspire similar openings at other situations.

Imposing site

The bar occupies the corner of the imposing Odeon site, with frontages to two busy thoroughfares. Architecturally, it is separated from the theatre entrance by a staircase tower (in fact, leading to the projection suite and offices). This forms a complete barrier so that the bar is entirely independent from the theatre.

"Decision to make the bar independent in this was based on the fact that any successful restaurant operation requires its own immediate entrance from the pavement and ample space to advertise its wares." Experience has also shown that patrons will not wander around cinema foyers in search of a cup of coffee.

Modern face

In presenting an attractive modern face to the world, the Presto Bar utilises generous expanses of glass and a variety of facing materials, including ceramic tiles and terrazzo slabs. An ambassador sign, with relief letters against white opaque glass, adds to its air of liveliness.

Entrance is via double-glass doors at the corner, sufficiently recessed to allow vending facilities to the street on either side. On one ice-cream will be sold; on the other, cigarettes and confectionery.

Though, as its name implies, the Presto will be a self-service operation in the interests of speed, its interior has been planned for the complete comfort and convenience of patrons. Seating, which is comfortable and well placed, includes fixed seating inside the big window overlooking Marlowes and banquette seating along the rear wall and in the centre. In all, 70 customers can be accommodated.

Gay colours

Crockery in use will be the new American-style Melaware, an unbreakable non-stain plastic in gay colours.

The self-service counter, which runs almost diagonally across the bar, has been designed for the maximum ease of negotiation. Payment is made to a cashier on finally leaving the bar.

Office and stores are conveniently situated behind the service counter.

The refuse problem has been sensibly tackled by the installation of a Wastemaster in the kitchen and by the provision of a kind of wall-chute which enables refuse to be cleared direct from the road outside without entry to the kitchen or restaurant.

In its decor the Presto blends the traditional and the contemporary in simple harmony. The natural red brick of the rear wall has been left exposed, offering a striking contrast to the photo-mural treatment of the second interior wall. Mahogany furniture and red inlaid linoleum floor tiles add a further note of warmth.

Elsewhere, blue is the colour most strongly used—in the leather-cloth covering to the seating and on the acoustic tiling which forms the ceiling.

Lighting

Artificial lighting is by a series of perforated metal pendant fittings over the seating areas. In addition, there is a canopy of opaque glass to the service counter. This canopy is made up of 12 panels and each bears a sign of the Zodiac illuminated from behind.

In recognition of the limited nature of the existing catering facilities in Hemel Hempstead, CMA has set the opening hours of the Presto Bar from 10 a.m. to 10 p.m. every day of the week, except Sunday. Throughout these times it will offer the fullest possible range of beverages and both cooked and finger snacks. A feature of the menu will be bacon-and-egg dishes. Every kind of hamburger will also be available.

Quick service

For quickness, every order will be produced straight from the counter, which is fitted with the griddle plates and toasters necessary to meet all such demands.

Coffee (not Espresso), tea, all types of minerals and squashes and ice-cream dishes will be served without meals at any hour of the day.

In this way CMA hopes to attract to the bar all types and ages of patrons, including housewives out shopping, youngsters out from school and teenagers after work. A four-speed record reproducer is included in the bar's equipment to meet customers' music requirements.

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and
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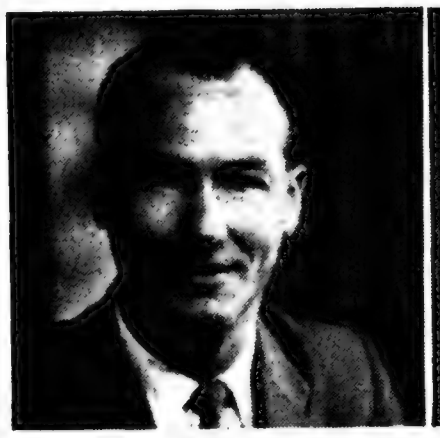
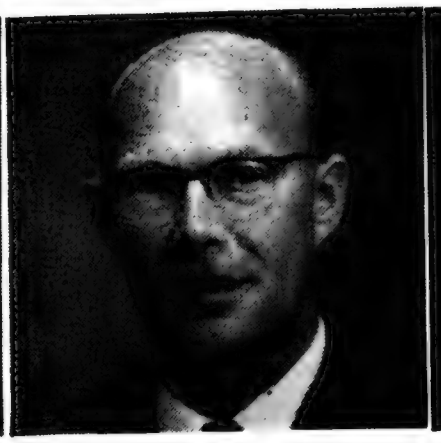
At your service...

KINE. SALES gives pictures and personal information on the men you meet. Here we present the sales staff of Eldorado, operating under Jack Driver, member of the Board of Management, and Douglas Price, Cinema Sales Controller. These men are there not only to sell, but to advise and help when problems are met.

VIC DAWE, area controller, South Wales and West Country.—The youngest of Eldorado's four area controllers. His responsibilities lie in South Wales and in the West Country. Vic Dawe joined the Cinema Division after service with CMA and South Wales Cinemas, particularly in the Swansea District. Vic has a flair for sales promotion in the entertainment business, and has taken on chairmanships of many social organisations and hospital committees. Has helped to stage talent competitions in South Wales on a large scale. He is a well-known disc jockey on the Cardiff Hospital Broadcast System.



Vic Dawe



H. Turnbull

Leslie Smith

L. R. COOK, area controller, East Anglia and Southern England.—Born 1919, "Bill" joined the Cinema Division after service with Whiteside's. He was injured during the war while serving in Bomber Command No. 1 Group. He now controls the interests of Eldorado in many cinemas and theatres in the London area, East Anglia and the South. His drive and enthusiasm are well known in the area he controls.

HOWARD TURNBULL, area controller, Scotland.—Has served with Eldorado since 1935. Made area manager for the whole of Scotland at the beginning of Cinema Division in 1955. Previously in the Royal Navy. Since his present appointment he has made many friends in the Scottish film industry and actively supports the Scottish CTBF and many other film activities.

LESLIE SMITH, area controller, North of England.—In charge of all cinema interests in the North of England. Based at the company's Leeds depot, his activities extend from Carlisle to The Wash. Has been with Eldorado since 1938. Together with Howard Turnbull and other senior members of the Cinema Division, "Smithy" has done much to foster and cultivate the high reputation for personal and friendly service.

G. B. HENSHAW, cinema sales executive.—Born 1930. Resident in Manchester after some years on the repertory stage. His present activities lie in the cultivation of the company's interest in all parts of the country. He has an irrepressible sense of humour and is a well-known and popular figure at cinema functions up and down the country.

LISLE SMITH, area supervisor.—Joined the company in 1950 and is now responsible for cinemas and theatres in Northumberland. Married with two children. Hobbies are music and gardening. During the war he served with the RAF.

J. C. CULLEN, area supervisor.—Born in Pasenda, USA. "J. C." joined the company in 1957 and is now looking after all interests in the County of Durham. He was previously with Columbia Pictures. Did his tour of duty as a sergeant-instructor in the Services. His hobbies are model making and gardening.

Lisle Smith

C. J. Heath

S. Stockton

E. J. Halford

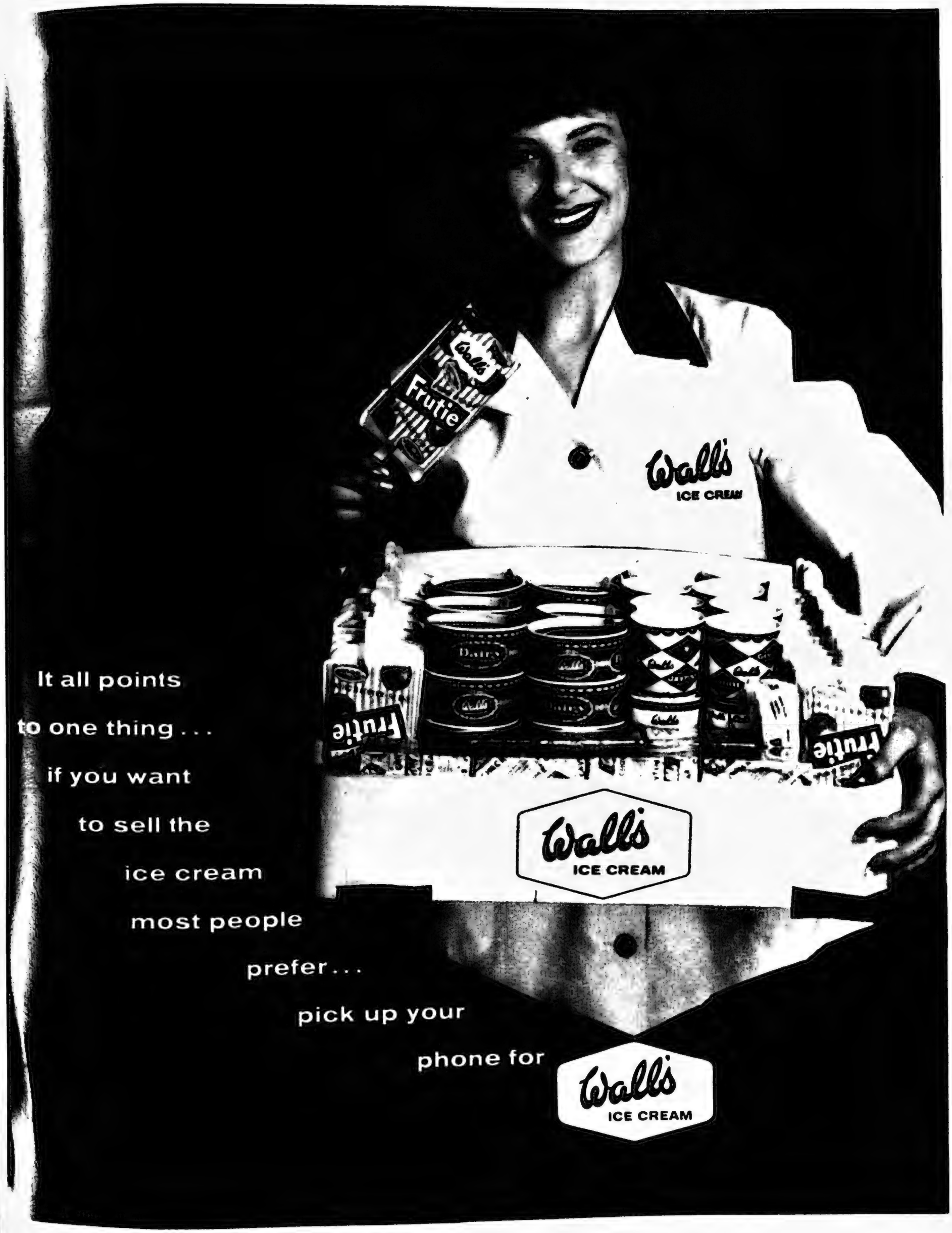
L. M. Summers

B. A. Redwood

C. J. HEATH, area supervisor.—"Cecil" joined the firm in 1947 and took up various duties within the company before, in 1957, he joined the Cinema Division. His duties as a cinema representative cover the Home Counties as well as Essex and Northern Kent. He has introduced "Snowy" to thousands of children at matinees. Born in Canada, he now lives Oxsted, Surrey, with him family of three.

S. STOCKTON, area supervisor.—Joined th company 3½ years ago after being in manag ment with ABC. Sam has perfected the use "Snowy" at children's get-togethers and h arranged the launching of promotions in the Lo don area, at major cinemas, and big sales drive His duties cover the difficult terrain of Cum berland and Westmorland and Lancashire. Whe

continued on page 12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It all points
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Walls
ICE CREAM

NEWSLINES ON NEW LINES

Aurora rests and a 'modern' takes over

AFTER her long and popular life, Aurora, Kia-Ora's quaint little cartoon character, is having a well-earned rest, and Kia-Ora has produced a new filmlet which is available from representatives or local agents.

Using attractive symbols and colours, with the words "Kia-Ora Cup Squash" as the main motif, and a sound track of "musique concrete," the new film should attract a good deal of attention.

It is modern, in the best possible sense of the word, and is a bright addition to the advertising films that can be seen in cinemas at the moment.

The film does not feature pack shots or prices and so will be suitable for showing in all types of cinemas irrespective of lines sold.

One addition

THERE has been one recent addition to the range offered by Clarnico. This is the ½ lb. carton of Almond Dessert, a caramel coated with maple icing and tapped with an almond. The carton retails at 2s. 6d.

Lime flavour

LIME Fruit-tella, Van Houten's latest successful addition to its established range of chewy toffees, is particularly suitable for the summer period. The illustration on the label is attractive and has good eye appeal.

Unique design

THE rotating wire dispenser now being issued to retailers on a national scale by Paynes, has an ingenious design that provides maximum sales opportunities.

Topped by a brilliant royal blue crowner, the stand acts as a self-service unit for four different varieties of Paynes 6d. Poppets.

In support of this rotating wire dispenser, Paynes has introduced its popular Milk Chocolate-coated Seedless Raisins in a new rectangular 6d. pack, supplied in outers of two dozen.

Threepenny lines

WELCH'S now has three threepenny lines of Toffee bars—Luxury Toffee, Spearmint Chew and Black Jack. Each is packed three dozen to the box.

For cinemas which operate shops and sell weigh-out sweets, the company has an interesting new

continued on page 9

Paynes rotating wire dispenser

Scene from the " Sparkling Sunfresh " colour film which is now being screened

Welch's popular 6d. and 1s. packs of " Pineapple Chews " and " Bitter Lemons "

here! Lyons Maid

TREBLE HIT

CHOC FUDGE SUNDAE ON A STICK

1/-

A most exciting new cinema line — Treble Hit! Tempting fudge centre in choc-covered delicious dairy ice cream. Lyons Maid first again with a new and wonderful taste thrill!

Treble Hit will reach stardom in your cinema. Order now and order plenty for you may be sure Treble Hit will notch an all time high in shilling line sales. Full range of merchandising material and an exciting sales filmlet to tell your patrons all about . . . TREBLE HIT.

R

Delicious fudge centre in dairy ice-cream

There's nothing like the real thing

Golden Orange Squash

Get your share of the golden profits from the finest of all fruit drinks—KIA-ORA GOLDEN ORANGE SQUASH. It's a best-seller everywhere—so make sure you order plenty of this biggest and best of cinema drinks!

KIA-ORA CUP SQUASH DEPT., 33 RUSHWORTH ST., LONDON, SE1 TELEPHONE: WATERLOO 3063

NEWSLINES—continued

...on jar packs. The theme of the ... is to increase the consumption of ...ery and the distributors' turnover by ...g ½lb. sales. To do this, over this ...d next, Welch's entire range of jar ... a special label with a ½lb. price in ...to the standard ½lb. price and the ...in each case shows a saving of 2d. to ...ner. The distributor is supplied with ...at the price appropriate to the ½lb. ...ice and therefore benefits either by ...xtra profit on increased turnover or ...ter rate of profit on ½lb. sales.

... shilling packets of Pineapple Chews ... Lemons, recently introduced, are prov... popular, and another successful line is ...ng carton of Caramel Bon Bons.

Carbonated drinks

EV... a new machine distributed by the British ...omatic Co., is a compact and low-priced machine for vending ice-cold sparkling soft drinks at sixpence a time.

It stands 5 ft. high, 17 in. wide and 20 in. deep: capacity of the stainless steel and nylon syrup tank (which is removable) is approximately two gallons, and the sheet-steel cabinet has plastic and chromium-plated fittings. Indicating lights and the coin slot are grouped together near the top of the cabinet, and there is a return coin receptacle.

A counting device is provided to give a check on cups dispensed against cash received. The capacity of the machine is 300 seven-ounce cups; and the price is £295.

Overall

POPULARITY of Mackintosh's two new Caramac lines, Caramac with chopped roasted almonds at 6d., and Caramac Neapolitans has been maintained: the Nut Caramac, formerly available only in the North of England, has now been extended to the whole of the country.

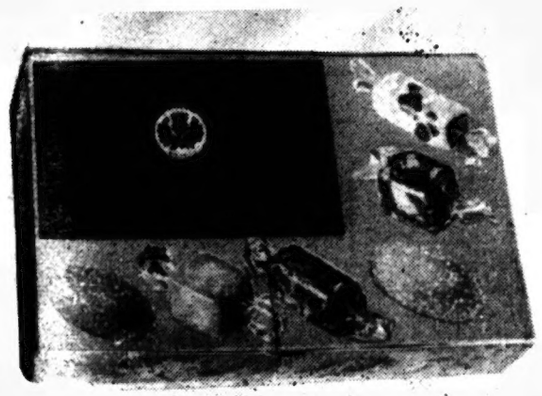
Competition

CHOCOLAT TOBLER is sponsoring a competition for Toblerone consumers that requires the public to submit a ten-words sales slogan, incorporating the word "Toblerone."

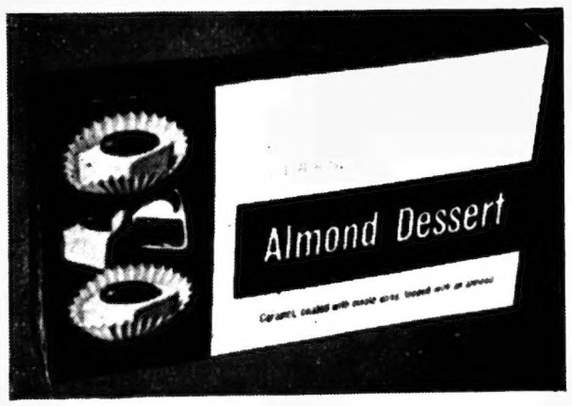
Each week the company will be giving up to 100 30s. vouchers that can be exchanged at any

continued on page 10

Duncan's butterscotch "Merrols"



New design, improved selection, of Callard and Bowser's "Cosy Corner"



The 2s. 6d. carton of "Almond Dessert" is a recent addition by Clarnico

Lime "Fruit-tella" by Van Houten

An attractive pack by Tobler

6d. bags of Bassett's "Salted Peanuts"

Packer's bargain pack of Crispets

NEWSLINES—continued

record shop for Columbia, HMV, Parlophone, MGM and Capitol records; the competition will close on August 31.

Tobler sales teams are touring London and the main coastal towns to promote the competition.

This competition is described as "a curtain-raiser" for a larger national consumer competition this Autumn, which will have as its first prize a fortnight's holiday for two in Switzerland.

Most of England

INTRODUCED earlier this year to the area north of Blackpool, Manchester, Huddersfield and Hull, up to the Scottish border, Keiller's Spellos have now been extended to most of England.

They are now on sale in the Midlands area from Hull to Liverpool, and from the Wash south of Birmingham, all Warwickshire and across to mid-Wales, the Bristol-South Wales area and all of Scotland.

Keiller's new Lime and Liquorice, selling at 9d. per ¼lb., consist of a strongly-flavoured fruit casing, with soft liquorice centres: Sherbert Fruits are another Summer line from Keiller: they are fruit-flavoured nougat, containing visible sherbert centres, and are made in four flavours, orange, lemon and raspberry: retail price is 9d. per ¼lb.

Now at home

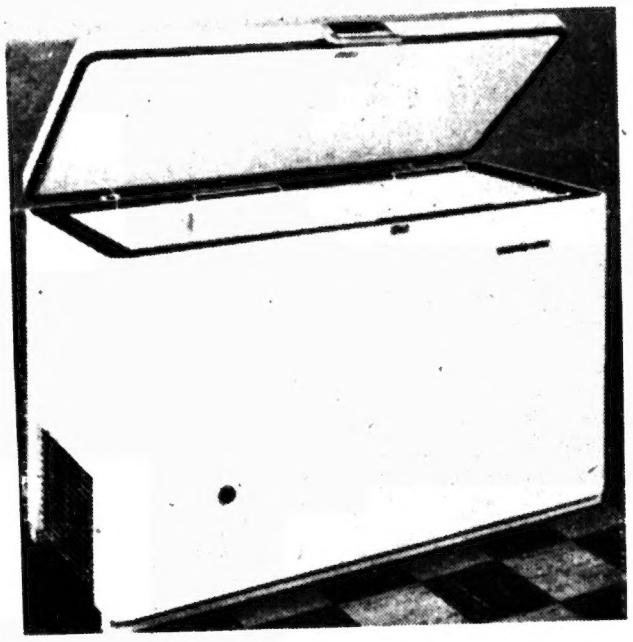
UNTIL recently Wrigley's Doublemint was available only to the export market, but it has now been introduced also in this country.

It is similar in pack to Wrigley's Spearmint, 20 packages to the box, retailing at 6d. per package, and the price to the retail outlet being 7s. 2d. per box.

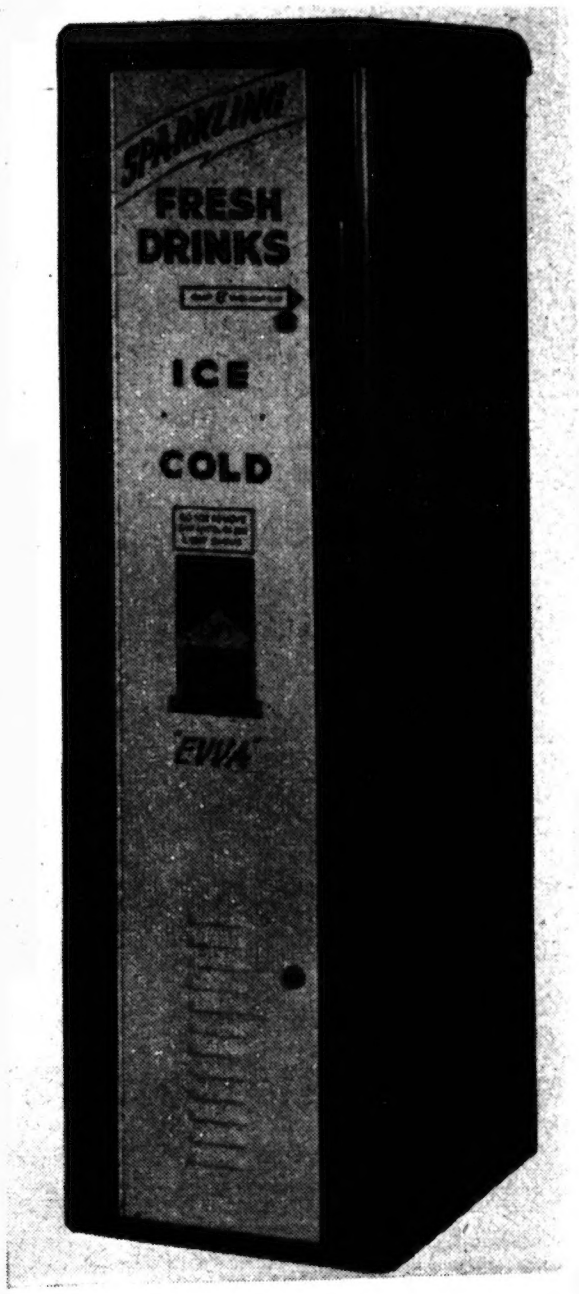
Selling well

SALES in cinemas of Carson's Pastilles always increase very largely at this time of year.

Although this has, of course, affected the 6d. and 10½d. packets of pastilles, the company is still able to meet every customer's requirements.



Above: The new Benco deep freeze refrigerator unit is a recent introduction to the United Kingdom by Lockhart Equipment, Ltd. It is capable of attaining temperatures of –15 deg. Fahrenheit



Right: "Evva" is a new machine for vending ice cold sparkling soft drinks. It is distributed by the British Automatic Co., and is both compact and economical

PEOPLE IN THE NEWS

S. HELLER has been appointed sales director of Kenyon Son and Craven. E. T. Blyther is no longer with the company.

\+ + +

M. J. MANLEY has taken over as Kia-Ora Cup Squash representative for North Eastern England (Sheffield to Newcastle). He succeeds D. Currie, who has been promoted to another section of Schweppes Ltd.

\+ + +

DERYCK SHARP has been appointed Tobler field manager for Scotland. Mr. Sharp succeeds the late Fred Mayell, and was previously a senior representative of Chocolat Tobler for the Lancashire and Cheshire areas.

Two sizes of Sun-Pat "Caramel Popcorn" packs, which retail at 6d. and 1s. 3d.

Packets of Profit...

WELCH'S KING SIZED PACKETS OF MOUTHWATERING SWEETS WILL ROCKET TO THE TOP OF YOUR SALES LIST.

There's extra profit for you and extra special enjoyment for your customers from delicious Bitter Lemons and Pineapple Chews—two more additions to Welch's wonderful range of packeted sweets.

Order them now—an extra special attraction for your cinema

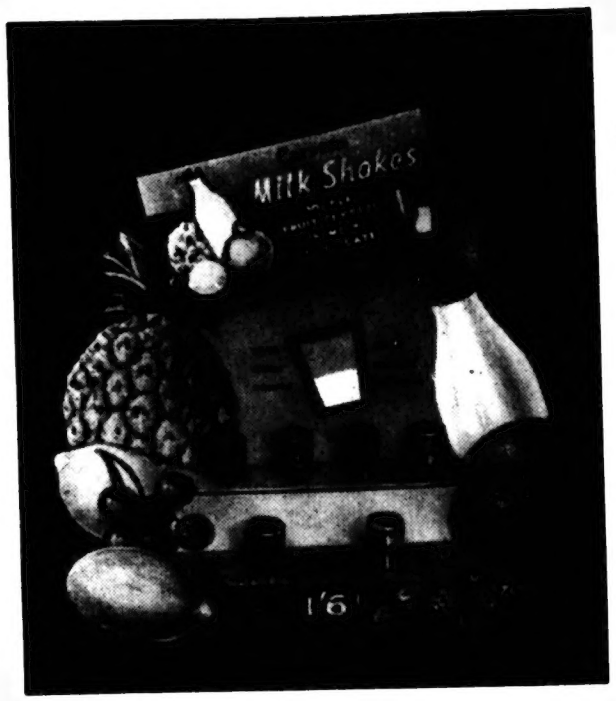
FROM

WELCH'S

WELCH AND SONS LTD

TYNEMOUTH NORTHUMBERLAND

3 CASH REGISTER HITS FROM Carsons

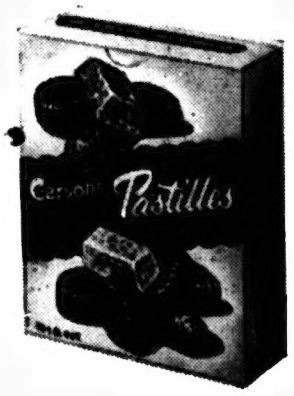


Carsons *Milk Shake* **Chocolates**

Tops for glamour. Delicious liquid fruit centres, enclosed in smooth milk chocolate

1'6 ½lb. carton

Carsons *ASSORTED* **Pastilles**



A star attraction with the movie fans.

10½d. per ¼lb. packet

Carsons **Mascot**

Another 'best-seller' with cinemagoers. Assorted chocolates in colourful wrappers, packed in handy Cellophane bags.

1'- per bag

Get full details without delay from:

Carsons LTD • SHORTWOOD • BRISTOL

TELEPHONE: 653211

At your service—continued

Sam is off duty his hobbies are interior decorating and playing a good game of cricket. Married and has one child.

E. J. HALFORD, area supervisor.—One of the oldest members of the Cinema Division staff—having served 23 years. Based at the Leeds depot "Ted" has duties covering the whole of Yorkshire. Married, with two grown-up children, he follows the quiet hobby of ornithology.

L. M. SUMMERS, area supervisor.—Left the Royal Marines in 1946 and joined the company in 1953 as a general representative. Became the cinema representative on the formation of the division and his tour of duty covers Lincolnshire, Staffordshire and Nottinghamshire as well as Derby. He is a member of the Debating Society and a very keen swimmer.

B. A. REDWOOD, area supervisor.—After a three-year tour of duty in the Police Force "Reddy" joined the company in 1945 at London head office. For a short time he was in charge of one of head office departments before going into the field of general representative in the South of England. Later became district manager based at Brighton covering Kent, Sussex, and Hampshire. Since the Cinema Division was formed "Reddy" broke away from the wholesale department and concentrated on cinemas and theatres along the South Coast as far as Dorset.

E. M. BANNER, area supervisor.—A Londoner by birth he has been with the company for 3½ years. Previously with CMA for 10 years. Eric's journeys cover the counties of Shropshire, Cheshire and North Wales and embrace the important area of Merseyside. Married with one child Eric follows music as a hobby.

H. THOMSON, area supervisor.—After 5½ years in the RAF, Harry joined the company in 1952. Based at the Dundee depot he has the responsibility of a large area of Eastern Scotland. Competitions and the introduction of "Snowy" at many major cinemas have proved successful in spreading the firm's good will.

BALFOUR REEKIE, area supervisor.—Recently joined the company after some 27 years in film renting. Balfour Reekie is based at the Glasgow depot and has taken over duties covering the Western half of Scotland. Served six war years in the Air-Sea Rescue.

P. McILROY, area supervisor.—Since the age of 15 years "Mac" has been connected with the film industry. He was employed by British Lion in Ireland for several years after which he was associated with United Artists, Columbia, Eros and Anglo. In 1956 Mac joined Eldorado and became Supervisor within the Division and is now responsible for accounts in the Midlands and East Anglia area. Mac has been responsible for promotions, and competitions at cinemas and has introduced "Snowy" to thousands of children at special functions.

H. J. HUNT, area supervisor.—One of the oldest members of the staff. Joined the company in 1924 and a member of the original staff to start production of Eldorado Ice Cream at Stamford Street. After four years he became general representative but specialised his interest in the cinema and theatre world when the present division was formed. He is affectionately known as "Ruddi" to all his friends and business associates in the trade and unfailingly sports a button hole.

E. M. Banner

H. Thomson

B. Reekie

P. McIlroy

H. J. Hunt